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WORLD'S
FAIR



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PHOTOGRAPHS OF THE WORLD'S FAIR

AN ELABORATE COLLECTION OF
PHOTOGRAPHS OF THE BUILDINGS, GROUNDS AND EXHIBITS OF THE

WORLD'S COLUMBIAN EXPOSITION

WITH A SPECIAL DESCRIPTION OF

THE FAMOUS MIDWAY PLAISANCE

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THE WORLD'S COLUMBIAN EXPOSITION

THE DIFFICULTIES ATTENDING THE ENTERPRISE,

ITS COST, AND ITS FINANCIAL AND ARTISTIC SUCCESS.



THE average citizen of Chicago smiles in a self-satisfied way when he hears any commendatory remarks upon the hugeness of the undertaking and the success, from every point of view, of the World's Columbian Exposition. The abiding sentiment of the people was summarized in the closing lines of a resolution, offered by Judge Thomas B. Bryan, at a meeting of one hundred prominent citizens appointed by the Chicago Common Council to take action in securing the great celebration for Chicago. Mr. Bryan said: "Men who have helped build Chicago want the Fair, and having a just and well-sustained claim, they intend to have it."

It is a matter of some difficulty, one practically impossible at this time, to determine absolutely who was the first to mention Chicago as the site for a Columbian Exposition. Without any question it was a citizen of the city which overcame obstacles almost insurmountable to carry this greatest event of the nineteenth century to an artistic, industrial and financial triumph.

To the energetic Chicagoan this is all a matter of course. To the outsider, however, to the appreciative man who is not so thoroughly imbued with the sentiment that nothing is impossible to Chicago, the vastness of the work accomplished and its unequivocal success at all points well nigh seems a miracle.

The Fair was opened May 1, 1893, and yet it was not before 1889 that the idea of holding it really began to assume the form of purpose. The dawning light of 1890 was glowing upon the trail of retreating 1889 before it had become a settled fact that Chicago should be the site. Three other powerful rivals were in the field, New York, Washington and St. Louis, but Chicago won the day and it was her name which filled the blank in the Congressional act providing for the event. It was a proud jubilee for the Western Metropolis,

and the people, cemented by the struggle, entered with heart and soul into the work of fulfilling the conditions of the bill. Those conditions! Had they remained as first indicated, Chicago could hardly plume herself with having consummated any very remarkable achievement. It was only required that she should furnish a suitable site together with \$5,000,000 for the purpose of constructing the buildings, etc. That was easy. By March 10, 1890, it had all been accomplished. But other conditions began at once to be presented. It would be ungracious and indeed untrue to say, that if the citizens of Chicago had known of the impediments to be encountered, the obstacles they would have to surmount, before they could achieve success, they would have been deterred from their endeavors. Never! They would have armed themselves for the fight; they would have doubled their energy and determination; and even had the dark gloom of the financial crisis, which did come in the very midst of the Fair, cast its shadow before, still they would have gone on; they would have built those buildings which the world has admired; they would have converted a swamp into a fairyland; they would have wrested success from every opposing force. The World's Fair has been a fact. The nations have come, have seen and have been conquered: they have bowed the knee in homage to the greatest enterprise in history; have acknowledge that in the White City was found the acme of human genius.

The \$5,000,000 was subscribed, but to indicate how profound was the enthusiasm of the people it may be stated that the names of 30,000 individuals, firms and corporations were on the subscription books, and that the largest certificate to any one individual was for 15,000 shares, or \$150,000. When the Congressional bill came before the House Committee the trouble began. It was charged the subscriptions were all "wind". Responsible Chicago citizens guaranteed the \$5,000,000. Then jealousy induced an amendment to the bill making the monetary condition \$10,000,000. This was hard. But as yet Chicago as a municipality had done nothing. She was asked to advance in bonds the other \$5,000,000. It was learned that by reason of a constitutional prohibition this could not be done. The aid of the State legislature was invoked. The regular session of the General Assembly had just adjourned but the Governor convened an extra one. The law was amended and the City of Chicago advanced the required amount. The \$10,000,000 condition was complied with.

Now it was discovered that the scope of the Exposition had grown enormously, and that at least \$17,000,000 would be necessary to complete it. The United States Government was asked for a loan of \$5,000,000. After a long delay Congress decided to give the Exposition \$2,500,000 in souvenir coins, and did so, excepting a sum of \$570,880 which was withheld by a subsequent act. Where was the balance to come from? Again did the men of Chicago spring to the rescue and take \$4,550,000 of the Exposition bonds. The souvenir coins were sold at a premium and thus was the \$17,000,000 raised.

But even that enormous sum was found to be insufficient and the Exposition contracted an indebtedness to the amount of about \$2,500,000. Thus was the cost of producing the Exposition not less than \$20,000,000. But this relates exclusively to the outlays of the Illinois corporation. To show the full cost the following figures must be taken: Illinois corporation, \$20,000,000; U. S. Government, \$2,250,000; foreign governments, \$6,000,000; the several States, \$7,000,000; total, \$35,250,000. To this should also be added the expense of private exhibitors both at the Fair proper and on the Midway Plaisance, for assuredly they contributed their quota to the general expenditure.

But these vast efforts and outlays have proved to be not in vain. The Exposition to which the nations were bidden was in truth and in fact a “World’s Fair.” Nothing was wanting either to its greatness or its success. The edifices and their grouping were worthy of the pomp of imperial Rome. The artistic and scenic accessories made them seem like palaces in fairyland, critics of all nations vied with each other in eulogy on beholding the White City. And, if art had a noble triumph so likewise had industry an invention. Never before in the world’s history was so much gathered together to denote the progress of the nations or to teach with such winning emphasis the brotherhood of the race. The World’s Fair at Chicago was a delight, an education and a wonder to all who beheld it, and its influence cannot but be felt throughout the entire human family. Such souvenirs of the great event as have been or can be obtained will be prized as mementoes of incalculable value, and none more so than the pictorial reproductions of the buildings and grounds which have made the White City famed in every land.



From ice-bound lands where weary stars
 Look down on nights a half-year long;
From lands by old historic wars
 Made rich in legend and in song;
From every country, every clime,
 Will come the peoples of the earth
To join the pageantry sublime
 In honor of thy birth,
 COLUMBIA!

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THE COURT OF HONOR.—Among all the memories of the great fair, impressed upon the minds of the millions of its visitors, none will cling so fondly, nor stand out so vividly as the enchanting view presented above. Well was it called the Court of Honor! All honor to the master minds that conceived it and to the master hands that wrought out its varied fascinations. Like a vision of fairyland, indeed, it is to stand here, backed by the noble Peristyle, and glance along the vista of the shining basin. In the foreground rises the "Republic", a colossal figure with arms uplifted and showing forth the emblems of liberty and country. In the background is that magnificent architectural triumph, the Administration Building, with its superbly ornamented dome, surmounting the successive tiers of Doric and Ionic pavilions. Between these lie the smooth waters of the basin, now unrippled by the oar of the gay gondolas or the gliding prow of a launch. On the right is seen the solid, stately facade of the Manufactures and Liberal Arts Building. At the left extend the graceful lines of the Agricultural Building, meeting in the West the towers of Machinery Hall. It is a grand picture, fully deserving its title, "The Court of Honor."



LIKE A GLIMPSE OF VENICE.—The many artistic bridges, the numerous canals, banked by walls of apparently solid marble, from the very margins of which rise the stately facades of the handsome White City structures, cannot fail to occupy the mind with ideas of Venice. Could anything be more enchanting, more like the real Venice than the scene presented above. The foreground embraces the South Canal, starting from where the Egyptian Obelisk stands up grimly with its mysterious hieroglyphics, yet stately and grand as its tapering summit looms above the colonnade and strikingly handsome eastern entrance to Machinery Hall, with just a prospect of the Electricity Building in the distance. Noble and impressive is the Column, rising from the west end of the Grand arched bridges thronged with the visitors to this wondrous Dreamland. It is a scene to be remembered for a life time, a vision which one must wish should never fade from the memory. But this Magic City, wonderful in its beauty and its size, affords many such exquisite treats.



A CLUSTER OF ATTRACTIONS.—The view presented above probably offers a greater combination of attractions than any other that could be had in the Exposition grounds. While there is beauty to be seen on all hands, almost a surfeit of it, there is no question about the west end of the Court of Honor being especially fascinating. Here, close at hand, stands the Administration Building, chiefest jewel in all the architectural diadem. True it does not appear in the scene above but most of its superb surroundings are brought clearly into view and more than suggest its presence. Along on the right is a portion of the Grand Plaza, at this hour but scantily peopled with visitors. Full in the center is that triumph of genius, the Columbia Fountain, its varied features and remarkable beauty standing out among all the other attractions to great advantage. Here the full basin is exposed to view, in the center of which rides the barge "Columbia." At the edge of the circle are the rampant sea horses prancing and spouting in attitudes of wild enjoyment, while down over the terrace flows the translucent water, to mingle in creamy foam with that of the basin below. Stately and grand rise the St. Gaudens columns and in the background is the arcaded colonnade, partly concealed by the Obelisk with its lions couchants, and by the east end of Machinery Hall whose graceful spires form the apex of the artistic pyramid.



A GLIMPSE OF THE COURT OF HONOR.—In the view here presented art may assuredly claim a glory almost unshared by her sister, nature. The prospect is one entirely resulting from man's artistic genius along with his consummate handicraft. Behold the placid waters of the North Canal, bridged by that graceful structure whereon millions have stood enraptured at the scene before them. Glance upon the stately corner of the Manufactures and Liberal Arts Building, which is but the counterpart of three others that indicate well by their massiveness the vast proportions of the structure. To the right, what a magnificent vista is open to the entranced beholder. There are seen the smooth waters of the Grand Basin, shimmering in the light of the sun. In the foreground stands up one of the numerous monoliths that adorn the grounds, permitting just a peep at the noble statue "Republic" looming above the basin. In the extreme background is the Peristyle, a most marvelous conception, with its forty-eight pillars representing all the States and Territories of the Union, while above its great Columbian Arch is faintly outlined the Quadriga group, in illustration of Christopher Columbus' triumphal return after his voyage of discovery. At the extreme right is the beautiful Casino, among the most attractive architectural features of the White City, where bands of music discourse sweet harmony for the visitors who come to repose here from the bewilderment of their surroundings.



GATHERING FOR THE ILLUMINATIONS.—The Court of Honor is at any time a place of great attraction but on gala nights it is the one spot where humanity becomes an almost concrete mass. Long before the sun had declined from view in the west; long before the bell-peal in Machinery Hall chimed the hour of six, these gatherings began. Slowly yet continuously came the troops of people from the north and the south, from all directions, everybody eager to secure a good position from which to behold the illuminations, when the mantle of night should have fallen upon the White City. On these great occasions there is so much to see, the attractions cover so wide a range of territory, that it is no easy matter to obtain a position where all can be surveyed. The electric fountains and Administration Building in a blaze of glory are at the west end; the magnificent pyrotechnic display is eastward out on the lake; the surface of the Grand Basin is covered with floats from which shoot up numberless fiery serpents; all along the roofs of the Agricultural and Liberal Arts Buildings are lines of flickering flambeaux. Long before the display begins the Grand Plaza and the margin of the basin are crowded with the expectant throng now gathering for the illuminations. Its dispersion will only take place when the last rocket has been shot into the sky and the last string of flambeaux has collapsed into darkness.



ACROSS THE GRAND PLAZA.—The immensity of the Exposition as a whole is simply overwhelming. Any effort to comprehend it is bewildering. The wise visitor was he who carefully mapped out a plan of sight-seeing and studied the vast display section by section. It would be a difficult matter indeed to select any particular spot or feature and claim for it a higher interest than for another. If however a choice must be made to win universal and hearty approval, probably it would fix itself on the view of the Grand Plaza from Machinery Hall. In the picture here offered there is just a glimpse of one corner of the Administration Building on the left. At the right is the western end of the Grand Basin and in full foreground the marvel of human genius the MacMonie Fountain. Directly in front is seen the south entrance to the Electricity Building. A striking feature of this picture is the almost total absence of life. It is an unusual sight to behold this great square deserted. There is now however, no surging mass of humanity to distract the attention; the fountains are quiescent and fail to shoot their gleaming spray into the air while the sea horses which usually appear so rampant are as if bound by a spell; the vari-colored lights which ordinarily glow and flicker in the Electricity Building to the amazement of the thousands are extinguished and the visitor can comprehend, absorb as it were, all the beauties of this interesting section of the great fair.



BIRD'S EYE VIEW TO THE NORTH.—The World's Fair has been a royal feast to every visitor of culture and enlarged sympathies. In all directions around them are scenes and objects calculated to rouse their emotions and even to enkindle the loftiest enthusiasms. But that person must be indeed a dullard, a veritable clod of earth, who would not be moved to his inmost heart by the magnificence and suggestiveness of the views obtained from the roof of Manufactures Building. Lakeward and landward, north or south, the outlook is full of inspiration, while the bird's eye view of the White City itself gives a far better idea of its splendors and fascinations than can otherwise possibly be obtained. Above is a picture of the brilliant group of palaces north of the huge structure, taken from the parapet near its portal at that end. Close at hand, as if one could touch it, is the massive dome of the United States building, the west wing of the Fisheries being visible beyond it and farther to the west the lofty Illinois building. The various foreign and State edifices crowd up the background, many of them remarkable for quaint forms of architecture that are rarely seen under American skies. Such is that of the Marine Cafe, looming over the curtain of the Fisheries building and whose irregular outlines and numerous peaked turrets are suggestive of a hunting chateau in one of the effete monarchies. Thus are the past and present brought into sharp contrast in this most wonderful of expositions.



LOOKING ACROSS WOODED ISLAND.—The general impression of the White City, considered architecturally, is that of impressing grandeur. This feeling is not to be wondered at. The buildings are imposing and are one and all constructed on lines of beauty that while they inspire awe they at the same time arouse the most powerful sentiments of admiration. It must not be forgotten however that the accessories and the grounds about any building have their effect upon the structure as to the impression created. In this regard the landscape gardner who laid out the general plan, is entitled to no small degree of credit. Note the view above, taken from a point in front of the Woman's Building. It looks across the West Lagoon, takes in on the right, the handsome little White Star Line pavilion; the picturesque bridge across the canal, adorned at the western end with two fine figures of native deer; the water dotted here and there with launches; the Wooded Island covers with its trees and shrubbery, amid which nestle the artistic Hooten or Japanese dwelling houses and over and beyond all the prodigious bulk of the Manufactures and Liberal Arts Building filling in the perspective. Its noble entrances, its glistening walls, the long sweep of its spacious roof, all combine to make a picture of indescribable beauty.



VISTA BEYOND THE ISLAND.—The Court of Honor must ever be looked upon as the most important as well as the most beautiful place in the Exposition grounds. It was there the chief gatherings were held, and there occurred all the great displays which formed so prominent a feature in the entertainments devised by the authorities for the pleasure of visitors. About the Grand Basin are the principal facades of several of the more famous buildings, forming a stately architectural wall on every side. Here has art had full sway, and though rich and beautiful and grand and impressive, one gladly turns to scenes where nature or its close imitation affords relief. From almost any point where a view of the Wooded Island can be obtained a scene that is both picturesque and refreshing is presented. Look on the one above. The view is taken from a point in front of the Horticultural Building. A portion of the Lagoon is seen in the foreground. Thickly bunched appears the foliage on Wooded Island, indicating that Nature has not been completely neglected in the grand array of art. In the background are seen the Electricity and Mines Buildings, with a portion of the Administration Building between them. The last-named structure is the fitting apex of a scene by which thought is naturally led up to the men who planned and the genius which still directs this ever-memorable Fair.



NORTH POND, LOOKING WESTWARD.—It is not too much to say that a true artist, no matter of what school or capacity, could not fail to find within the limit of the World's Fair, and apart altogether from its more formal features, numberless little "bits" of scenic attractiveness and many of almost fascinating beauty. Above is presented a water scene and even without the usual accessory of foliage, it is one to charm on the instant as well as afford inspiration to an artist. It is a view of the North Pond looking westward. On the right is the south facade of the Art Palace, showing its grand entrance on the canal, its noble classic columns and the statuary adorning either side. At the left is the Illinois State Building, its rather lofty dome outlined against the sky. In the perspective, and forming the western frame of the picture, are three structures, those of the States of Ohio, Wisconsin and Indiana, the distance alone concealing their architectural beauties and decorations. The artist has caught his view with just a glint of the sun upon the surface of the water. But one launch appears upon the pond. It is a scene of peacefulness where beauty alone reigns supreme.



SHORE OF THE NORTH LAGOON.—Almost any view in the World's Fair grounds that includes the Fisheries Building, or even a portion of it, is certain to embrace also many other charming and picturesque features. The above is taken from the shore of the North Lagoon, near the end of the Woman's Building, where the parapet of the causeway is flanked by a cluster of islets covered with foliage. At the extreme right is the west wing of the Fisheries, with the arcade leading to it from the main pile. The latter is visible beyond the pretty bridge, and nearer and more central are the peaked turrets and rounded balconies of the Cafe de la Marine. At the left of the avenue is the ornate structure of the Brazilian Republic, which if built on a larger scale might almost challenge comparison with some of the great buildings of the Fair. Beyond this are seen more faintly the outlines of numerous other foreign structures. The hexagon cupola of the Swedish Building, surmounted by its national ensign, is perhaps the most conspicuous. At the left of this is the belfry of the picturesque German building, and around and beyond are turrets and domes of several that may be identified from special views. Looking out over the Fisheries colonnade Lake Michigan is visible to the eastern horizon, the matchless frame and setting provided by nature herself for the most exquisite group of structures that man has ever imagined. Thus have art and nature been combined to make this Fair the jewel of all earthly experiences.



THE DAILY TIDE OF VISITORS.—One of the most difficult problems handled by the builders of the World's Fair, and one on which its financial success was chiefly dependent, was to provide commodious ingress for the multitudes of people who visited it from day to day. A most valuable feature of this convenience was the immense Terminal Station, by which all transporting railroads were focused to one spot, and this not only within the Exposition grounds but actually in the shadow of the noble Administration Building, which was their central and crowning attraction. Taking an average daily attendance of 200,000 persons, over half that number certainly found entrance at this point, and the artist has chosen an hour in the early morning when the trains of several lines have deposited their living freight and the vast crowd of sight-seers are emerging on the sunny plaza to scatter in all directions through the charming resort. Many among this throng are daily and persistent visitors; others are out from the city for their periodical "day off," but it may safely be inferred that the majority of this eager, hurrying crowd is made up of country-folk and other persons from a distance to whom this one bright day may be the event of a toilsome life. Even the picture suggests a wish that every creature in the surging mass had a day of unmingled pleasure after this unconscious submission to a "snap shot."



THE ADMINISTRATION BUILDING.—Chiefest jewel in the grandest architectural diadem ever designed and constructed by the genius of man, this building stands, a perfect dream of beauty, the keystone of all the structures which surround it. The building occupies a space a little over 250 feet square at the west end of the Court of Honor. The main edifice is an octagon with four pavilions or wings at the four corners. These pavilions are eighty-four feet square, with a height of sixty feet and on the three corners of each, just above the cornice, are twelve pieces of statuary of heroic size. The architecture of these pavilions is Doric and they constitute the first story. The second stage is called the colonnade, simply imposing in its grand Ionic style. Surmounting this is the superb dome, the apex of which rises 275 feet from the ground. The building is decorated with twenty-eight groups of statuary, besides innumerable smaller single figures and bas-reliefs. The interior affords a wonderful view. Grand arches and gigantic panels surmount each other, beautifully and appropriately decorated with bronze and gold, and reach up to the top of the inner dome, 250 feet above the floor, on which is Dodge's magnificent painting, "The Glorification of the Arts and Sciences." A wondrous work indeed is this Administration Building and there were none of the 21,000,000 visitors to the Exposition that did not bow in homage to it as the grandest architectural conception of the human mind.



THE MANUFACTURERS AND LIBERAL ARTS BUILDING.—How dare one attempt a description of this mammoth edifice in 100 words? Three times larger than St. Peter's Church at Rome, four times the size of the Colosseum, having in its construction 17,000,000 feet of lumber, 13,000,000 pounds of steel, 2,000,000 pounds of iron, and costing \$1,700,000, it stands as the most gigantic architectural endeavor of human hands. It is by far the largest building in the world, 1,687 x 787 feet in area and in its central hall alone can seat 75,000 people. This hall, unbroken by a single balcony or a projecting column can be seen at a glance though its stupendous size can scarcely be comprehended. It is 1,280 feet long and 380 wide, having a nave surrounding it 107 feet in width. Above the nave and encircling the entire building, is a gallery 50 feet wide. The south end of this building overlooks the Grand Basin and its eastern flank extends northward not far from the shore of Lake Michigan. The building has four grand entrances, one at each end and one at each side. They are eighty feet high and forty feet wide and are adorned as is the whole building inside and out, with magnificent groups of statuary. Extending through the whole length of the central hall is a veritable street, Columbia Avenue, lined on either side with handsome lamp-posts. Thronged with people, this grand avenue could well be likened to a great thoroughfare in some large metropolis; it might well be termed "A Road Through the World."



A PICTURESQUE CORNER.—In the descriptions of the Manufactures and Liberal Arts Building it is claimed that beauty has been sacrificed in the interest of immensity. In the glimpse given above, however, of the north-east corner, this claim seems to lose its chief force. The structure is so huge that, looked at in its entirety it is difficult to realize that beauty anywhere exists, but in face of a detail like this all difficulty vanishes. The view is from the Wooded Island and embraces a jutting point covered with dense shrubbery and trees. Smooth and placid is the water of the lagoon as it lies in the foreground and stretches around the point apparently up to the very foundation of the Government Building, the south facade of which is seen on the left. Near it is the square little structure known as the United States Hospital. But a grand picture is afforded on the right. Here indeed can be noticed the beauties hitherto unseen. Now we behold the graceful arch which makes the four corners of this structure so attractive. Here are the perfect proportions of the great cap which crowns these noble features, while we also discern with wonderful clearness the beauty of its northern facade, accentuated by its very massiveness, and all rendered entrancing by the delicate lace-like fringe of the island foliage, whose shadows are in marked contrast with the polished white of the building.



STATUE OF THE FRENCH REPUBLIC.—Groups and single figures of statuary are prominent features of the Exposition both as adornment for the buildings and also as features of the pavilions containing private exhibits. Among the most striking of the latter is the statue "La France," occupying the center of the space allotted to France in the Manufactures and Liberal Arts Building. The statue itself is of heroic size and surmounts a stately pedestal on which are carved numerous scenes and incidents relating to the French Revolution. The figure has a strong, handsome face, giving an impression of great earnestness. The head is nobly formed and resting on it is a diadem composed of three figures, symbolic of liberty, equality and fraternity. A cuirass of the French cavalry shields the body while the right arm is raised on high as in the act of warning. The figure is seated and on the knee is held up a shield bearing the inscription in French: "The Rights of Man," while across the shield is a naked sword. The torso of the figure is adorned with an ample scarf, which, knotted at the side, droops in voluminous folds to the top of the pedestal. Amidst all the silks and dainty fabrics, all the ceramics, bronzes and richly ornamented wares of Sevres, this noble figure reigned supreme over the entire exhibit.



FRENCH MASTERPIECE IN BRONZE.—France still holds her own in the dominion of the fine arts. In her pavilion in the Manufactures Building are numerous art products of rare beauty and merit. Among these are statuettes, groups and reliefs in bronze, a variety of sculptured work for which Paris may be deemed the modern headquarters. The above striking figure, which is life size, is called "The Guardian Spirit of the Secret of the Tomb." It is a bronze copy of a work by St. Marceau, a living Parisian sculptor, which appeared in the Salon a few years ago and took the art-world completely by storm. The original was designed as a tomb for a celebrated French banker, and in colossal form is now placed over his remains in the historic cemetery of Pere la Chaise. M. St. Marceau has produced many notable works, but his fame as a sculptor might almost be assured by this alone. Even the duldest beholder must feel the exquisite grace of this spirit-sentinel and the weird significance of its clasp on the urn that holds the ashes of the dead. Humanity in all ages has tortured itself with eagerness to comprehend the mystery that lies beyond the grave. Only the eye of faith can penetrate its awful gloom and discern in the act of death but a passage into life immortal. It was a famous Frenchman who once dared to assert that it is an "endless sleep," but happily the majority of the race decline to take this view and most that is elevating, noble and progressive in human action still takes its motive from the belief in a future state



GERMANY'S IRON GATES.—From the oldest book of the Hebraic scriptures we find that "the artificer of iron" was the distinguished character or genius of his time. In the amplest sense iron may be termed a precious metal to mankind, and the progress of the several nations can well be indicated by their employment and mastery of it. The wrought iron gate above is from Germany, and in three great sections forms the fence or boundary to the magnificent display of that empire in Manufactures and Liberal Arts. As some people conclude it is a more fitting subject for pride even than the monster Krupp cannon, inasmuch as it betokens a genuine progress in the mechanical arts of peace and the refinement that springs from them. Anyhow it is an admirable exhibit, and in perfection of workmanship, flowing lines, graceful curves, and that dainty touch of high art which can only be described by the pictorial semblance, is probably on a par with the best specimens of iron-work that have ever been forged. This is no small triumph, as both England and this country have been considered unapproachable in the craft of Vulcan, though there are some old German cities, Nuremberg for example, which have been famous for artistic forging through many generations. It is pleasing to note that this masterpiece of German handicraft is duly appreciated here, the triple gate having become the property of a Chicago gentleman at the cost of \$20,000.



ITALY'S DAINTY DISPLAY.—Just within the main south portal of the Manufactures Building, on the left side of Columbia avenue, is the beautiful pavilion of Italy shown in above picture. This is a construction 90 feet high, in that sumptuous Romanesque which is so typical of luxury and refinement, and yet apparently but a modest casket for the jewels of industrial art that are displayed within. These embrace as many as 665 exhibits, from all the chief cities of the Italian peninsula, and both in detail and arrangement they well bear out the claim which is made for this country as the "nursery of the fine arts." Not the simplest appliance of household life but is here presented in some form of beauty, while the collection of decorative objects in bronzes, marbles, mosaics, carvings, tapestries, intaglios, glass-ware, jewelry, laces, silken and other fabrics, is simply dazzling in its splendor and variety. Any one of these bright creations the traveler would bring as a prize from Rome, Florence or Milan, and place among the treasures of bric-a-brac in his home. Here they are assembled in lavish profusion and of an excellence which was to challenge rivalry as well as purses, so successfully on this latter point that almost everything in the pavilion was sold to wealthy Americans during the progress of the Fair. The Italians have exhibits in other buildings in the White City, including, of course, a matchless display of paintings, but nothing they have sent so captivates the popular heart as the contents of this dainty pavilion.



FROM THE CZAR'S DOMINIONS.—One of the largest and most imposing pavilions in the Manufactures and Liberal Arts Building is that of Russia. It occupies a space nearly an acre in area, and in its construction shows a skill and a degree of artistic talent not generally suspected of the people of that country. The location is near the south end of the building. There are a number of entrances but the main one is at the north corner, where it adjoins on Columbia avenue the Belgian pavilion. This entrance is formed of a scroll-like arch cut into the base of a lofty and picturesque tower. Along Columbia avenue is the main facade, an elaborately ornamented and extremely artistic front, having an average height of seventy-five feet. Russia has a number of rich exhibits at the Fair, the total value of all being about a half million dollars. That in the Mines and Mining Building is perhaps the most valuable, as there are displayed a rare collection of diamonds and other precious stones. In this pavilion are to be seen some wonderful paintings and groups of statuary which can but give the Northern Empire the credit of being far advanced in the field of fine arts. The prominent features of this exhibit, however, are a display of fine silks, some beautifully carved furniture and a very considerable array of jewelry and precious stones. Furs are of course a conspicuous product, and scattered about in a sort of sumptuous profusion are skins of great value, those of the dainty sable and the priceless ermine setting off that of the national bear.



SWISS ART AND INDUSTRY.—It is but natural that when a country or a people has gained a reputation in some one particular field, its specialty, whatever it may be, should constitute the chief attraction in any display which it might make at a World's Fair. It is safe to say that the average visitor upon entering the Swiss pavilion in the Manufactures and Liberal Arts Building had nothing but the Swiss watch in mind. The exhibit as seen must have astonished such a person in no small degree. Swiss watches there are, it is true, lots of them, but what a revelation besides! The pavilion is a large one and the walls are adorned with the finest display of wood carving ever placed on exhibition. To give an adequate description of the beautiful designs and the skillful handicraft shown in the figures, single and in groups, in the flower pieces, the scroll work and the animals, would defy the powers of the ablest pen. It is undoubtedly the largest and finest display of wood carving ever seen in the world. Among these artistic decorations are a number of exquisite paintings of Swiss scenery; the Castle of Chillon made famous by Byron, a view of Geneva, and some Alpine scenes, being the most conspicuous. There are in the Swiss exhibit case after case of beautiful watches of all sizes and designs, there are music boxes of most exquisite choice, but the wood carving is the glory of the Swiss display and can but excite the highest admiration for the genius of this people.



ENTRANCE TO BELGIAN PAVILION.—The Belgian pavilion is an attractive display in itself even without the wonderful exhibit it contains. Like Solomon's Temple it was all practically built before it ever left its native shores, and on arrival at the Exposition was put together without the sound of a hammer or saw. This pavilion, by its artistic design, rather prepares one for the richness and elaborate features of its contents. From the very first the designers proved themselves to be artists by securing perfect measurements of the pavilions which were to adjoin the one they were engaged on. Thus they provided for a facade of a uniform height with the others, and thus secured a desirable artistic effect. On Columbia avenue is a high arched entrance, the main one to the exhibit, and on either side are three lower arches, the effect of the whole being one of extreme grace and beauty. The solid columns on the sides of the main entrance and at each end of the pavilion are richly decorated, as are also the cornice, the entablature and the pediment above the entrance. The main feature of the Belgian exhibit is a furniture display of the richest possible upholstery and of carving to denote the highest talent in both design and execution. The plate glass exhibit is also one of a great merit and shows that this people are indeed rivals of the French in the manufacture of this material. In bronzes too there is no mean display and in artists' materials the exhibit exceeds any other at the Exposition.



DANISH TASTE AND HANDICRAFT.—Little Denmark on the map is not much of a place, but in the family of the nations it cuts a highly respectable figure. The present "royal Dane," for example, has a son who is ruler of Greece, a daughter empress of Russia, and another daughter who is entitled to be next queen of Great Britain. Denmark makes an admirable showing at the Columbian World's Fair. Above is presented a view of her pavilion in the Manufactures Building, right across the aisle from the mammoth display of Russia. The view is that of the main facade and its elegant portal, constructed to represent the three towers which form the Copenhagen coat of arms. The middle one of these is ninety feet high, the two lesser towers being each sixty feet. The clock dials in these latter show the hour at Copenhagen and Chicago, the emblazoned device over the entrances being that of the Danish monarchy itself. The exhibits contained in the pavilion are of rare variety, taste and excellence. In one section are beautiful landscapes from all parts of Denmark and its colonial dependencies. Another has a faithful reproduction of what was the living and working room of Hans Christian Andersen. The famous sculptures of Thorwaldsen are also shown. Statues of these two great men are among the salient objects in the enclosure, and the rest of the space is occupied by choice displays of jewelry and gold and silver ware, decorative porcelains and terra cotta, laces, embroideries, carvings, and many like products of the industrial arts.



MOORISH ARCADE FROM SPAIN.—At the very time Columbus was hovering about Queen Isabella in order to secure her aid for his voyage of discovery, she was engaged in warfare with the Moors. For seven hundred years this swarthy race had overrun the southern part of Spain. Here they had built and dwelt, and it was not until the siege of Grenada, when Boabdil, the Moorish king, surrendered and retired to the African shores, that the Spaniards succeeded in ridding themselves of these troublesome invaders. But though Ferdinand and Isabella drove the enemy from their shores, the Alhambra remained. This wonderful structure with its unique entrances and corridors and its elaborate decoration, has furnished the Spanish architects with designs for hundreds of years. Though the Moors were driven from Spain, their architecture remains, and has wrought its influence on the conquerors. Entirely consistent is it, therefore, that in the construction of their pavilion in the Manufactures and Liberal Arts Building, the structure should be a type of the Moorish style. As shown above, with all the exhibits removed, it is a remarkably attractive affair. The retreating arcade, with its dainty marble columns and uniquely designed roof, is almost a reproduction of a hall in the famous Alhambra, and when filled with the rich art works and industrial trophies of this people, formed an exhibit which won general admiration.



CHICAGO'S GREAT TELESCOPE.—In the main aisle of the Manufactures Building, known as Columbia Avenue, stands the giant astronomical telescope presented by Charles T. Yerkes to the Chicago University. The instrument is mounted in a steel tower, with all its apparatus in position and working order, capable of immediate adjustment in any required direction, and of being raised, lowered or deflected at the will of an observer to the ten-thousandth part of an inch. The massive structure around it and the stairway that ascends to it give token that the University will have to place it in a substantial building. In fact this great telescope is the largest in the world, constructed at the enormous cost of \$500,000, and gives a fair idea of the superior character of the equipment, scientific and general, with which this seat of learning enters on its promising career. The makers of the instrument are Alvan Clark & Sons, of Cambridgeport, Mass., a firm which now ranks above all of its class in the world. In 1879 the Clarks entered into a contract with the Russian government to furnish an objective glass of 30 inches, and in 1880 with the trustees of the Lick Observatory in California for one of thirty-six inches. Nearly three years' labor, covering nineteen failures, were required before the disk of crown glass could be finished for the latter. Both these were the largest in the world when made, but the Yerkes telescope surpasses them as much as they did their predecessors, so that the most precious scientific results are anticipated from the new instrument when the forces of the University settle down to work.



MACHINERY HALL.—This graceful structure presents two strikingly handsome facades, one facing the Administration Building on the North, and the other, the South Pond on the East. Its architects took the Spanish Renaissance for their model and the design shows many touches of the classic style of architecture peculiar to the land of Columbus. In size it is 850 x 500 feet. A grand balcony constructed around it at the first story, affords a magnificent promenade. There are two main entrances, east and north. Above them rise lofty towers of the most artistic design, in one of which is the chime of bells heard at six o'clock every evening. The building, like most of the others, is covered with staff, but in its case a remarkable effect is obtained by reason of the glistening ivory tint. The statuary and decorations which adorn Machinery Hall, are hardly equaled by any other exposition structure. Above and at the sides of the main entrances are appropriate groups, among them being the representation of "Science," "Fire," "Water," "Air" and "Earth". Scattered in and over the building are heroic statues of all the great inventors and over the eastern entrance is the frontispiece pediment "Columbia". Considered from any point Machinery Hall is surely among the chiefest attractions of the great White City and is fully deserving of its prominent location near the Court of Honor.



EASTERN END OF MACHINERY HALL.—Standing on the bridge leading from the north end of the Palace of Mechanic Arts and looking south over the South Canal, the eye is greeted with an inspiring view. In the near foreground, on a great white pedestal, is the figure of an elk, one of the many which guard the entrances to the bridges throughout the grounds. On the right and forming a portion of the frame for the entrancing scene is the handsome eastern facade of Machinery Hall. Plainly visible above its magnificent entrance is the entablature with the group consisting of Columbia on her throne, while on either hand are representations of Wealth and Honor, ready to crown the achievements of the inventors who fill the background, grouping around Columbia. Above this is seen one of the graceful towers in which hung the chimes that so delighted the visitors to the Fair. Rising in stately grandeur and outlined against the sky is the Egyptian Obelisk, a fac-simile of that presented by the Khedive to the United States and now standing in Central Park, New York. The Obelisk is covered with hieroglyphics recording events in the history of the Pharaohs. On each corner of the base is a lion couchant above which is perched an American eagle. On either side of the canal are colossal figures of horses and bulls, while in the far background is seen the colonnade which formed the convenient yet picturesque station of the Intramural Railroad.



EASTERN PORTAL OF MACHINERY HALL.—It is generally acknowledged that this structure alone can claim to be a rival of the Palace of Fine Arts and the Administration Building in its architectural beauties. Be that as it may, and the tastes of the critics will vary on this point, it is certainly a fact that the two main entrances present a charming study to the artistic mind. Behold the grand portal above the eastern entrance to this Palace of Mechanic Arts. Like a Venetian palace the steps lead down to the water's edge of the South Canal. Rising from their upper landing are six noble columns supporting the roof of the grand portico. The entablature is adorned with a striking group of figures. On a throne in the center is seated Columbia, holding a sword of justice in one hand and in the other a palm, the emblem of peace. Seated at her feet is a figure representing Wealth pouring out abundance in the form of fruit and flowers from a cornucopia. Standing on the left is Honor, ready to bestow a laurel wreath on deserving citizens. On either side are groups of inventors and a jury of awards. Between the two graceful towers, rising to a great height, and surmounted each by a grand representation of Victory, are five single figures, the central one being Science and on either hand the elements, Water, Fire, Air and Earth.



INTERIOR OF MACHINERY HALL.—Machines are the paramount symbol of modern material progress. The display of them at this World's Fair is the greatest ever seen on earth. The building in which they are housed, with its huge annex, is dignified by the title of "Palace of Mechanical Arts." Above is a view of the vast interior, looking along the annex eastward. The main building, which has a triple-arched roof, gives the appearance of three immense exposition halls in one. A gallery fifty feet wide surrounds the interior of the whole structure, and there are monster traveling cranes over each of the three naves to assist in the placing and removal of heavy exhibits. From the platforms of these are obtained wonderful views of the forest of moving mechanism. The shafting to convey power is supported on their huge iron columns. The engines that supply it are forty-four in number, many of them being Titans of 1,000 horse-power each. One engine from Milwaukee is 2,000 horse-power, and an aggregate of 20,000 horse-power represents the driving force ordinarily in use. It need not be said that several of these engines as well as multitudes of other machines are extremely beautiful. The best and most graceful types of all nations are present. To attempt any detail of the exhibits is simply useless. In the photograph before us can be seen brick-making machines, wood-workers and the famous Worthington pump engines. Silk looms are in full operation. So are printing presses and many other contrivances.



THE AGRICULTURAL BUILDING.—This view is from the west end of the Grand Basin, the facades forming a wall of architectural beauty along its south border. The building is 800 x 500 feet in size and cost \$618,000. It is but one story in height and yet, by the beauty of its construction, is on an equality with all its imposing surroundings. The main entrance, in the center of the northern exposure is sixty-four feet wide and is thirty in depth. The Corinthian pillars, five feet in diameter and fifty feet in height, give the entrance a grandly imposing effect. Great pavilions form the corners and in the center is another, 144 feet square, all of them of unique and attractive design. The architecture is of heroic style and the numerous groups of statuary, adorning the lesser domes, give the building a very striking appearance. The rotunda is about 100 feet across; looking upward the beholder sees the great arch of the grand dome, and through the glass which forms its roof, come the softened rays of light by day. By night, while a myriad of electric jets gleam in the vast arched expanse above, one can imagine a new firmament has been discovered, studded with twinkling stars. The building is handsomely decorated throughout, and the statuary bestowed with a lavish hand, shows by the appropriate designs that profound judgment was employed as well as superb artistic skill. The interior arrangements of the building afford ample accommodations for the meetings of all associations identified with the agricultural interests.



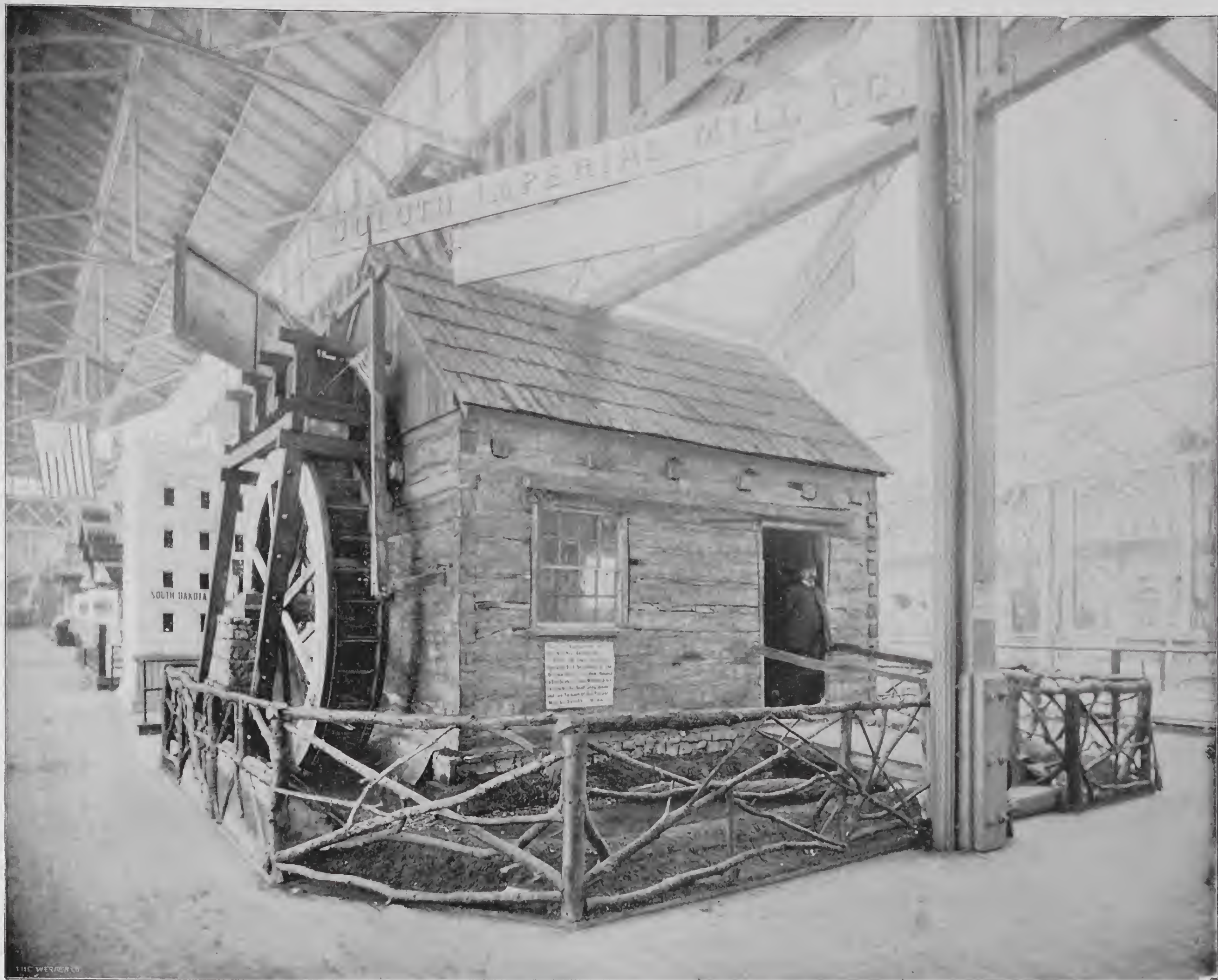
NAVE OF AGRICULTURAL BUILDING.—Ten thousand separate pictures would scarcely do justice to all the beautiful and artistic exhibits to be found in the chief buildings of the World's Fair. But even were they tenfold multiplied they could not convey such a just idea of the Exposition, its hugeness and its magnificence, as do general views like the above of the interior of Agricultural Building. The vista down this noble structure is 800 feet in length, and including the galleries the amount of floor space occupied is about 600,000 square feet. All the states and territories of the Union are here represented by their soil products and tillage devices, and there are many elaborate pavilions, with similar displays, from the chief foreign nations of the world. Certain single exhibits are also of a striking character, both in material and novelty of arrangement, and some of these include statues and other decorative features that would not seem out of place in the Palace of Fine Arts. The scope of the department embraces all manufactures from products of the soil, and therefore everything in the nature of bread, biscuit, starch, gluten, sugars, syrups, confectionery, preserved meats and food preparations, tea, coffee, spices, animal and vegetable fibres, pure and chemical waters, wines, cider, liquors, malt beverages, tobacco and cigars. Most of these are necessities and some mere luxuries of life, but the industries they represent are in all lands the very basis of material prosperity.



FROM MICHIGAN FARMS AND FORESTS.—The day when Michigan could boast of her wealth of pine lands is gone, but in its place, yes, trebly filling the vacancy in revenue and giving her far more distinction as a producer, is the supply of fruit which she yields to her people. Above is a view of the Wolverine State's exhibit in the Agricultural Building, and it is to that particular field attention is now called. Still rich in hardwood lumber; having almost inexhaustible mines of all kinds of ore; having manufactures that are simply gigantic in scope and in importance as commercial factors in the business of the country, she holds a position as a fruit-growing State second only to California itself. Her importance in the agricultural field was thus easily recognized, and a space of over 2000 feet in area was given for her display. The exhibit is a rich one, and it leaves no wonder in the mind that so productive a commonwealth should have practically no State debt. It compares very favorably with all those about it as do the Michigan exhibits in the other buildings. There are States noted for certain lines of products. Some are known as mineral States, some as agricultural, and some for other specialties, but Michigan can fairly claim to furnish a greater variety of products and furnish them in greater abundance, than any other State represented by a star in the galaxy of the Union.



TRANSEPT OF AGRICULTURAL BUILDING.—Within as well as without the Agricultural Building is among the most striking and magnificent of the World's Fair palaces. The above is a view of its noble transept, taken from the gallery at the east end. Onward into the distance extend the food and produce exhibits of all the chief nations, their pavilion spaces ranging in area from 1,000 to 15,000 square feet. The displays show an endless variety of natural resources, as they also prove how far the comforts of the race are dependent on the interchange effected by commerce. Here are the coffees of Arabia, Brazil and Mexico, the teas of China, Japan and India, the spices of the Malay Peninsula, the wines of Portugal, France and Spain, the fruits of Greece and the West Indian Islands, the breadstuffs of our own and many foreign lands, and in addition to these the choice food preparations for which certain cities or regions have become famous. Each state and country makes the most of its specialty, and in many cases are symbolic or decorated pavilions erected at great cost, to show off the merits of some toothsome table delicacy or rare beverage. There is no difficulty in learning the character of the exhibits. Each has its own label giving name of the object, name of producer, how grown, soil, climate, and a variety of like data. The cereals and farm products from the States of the Union make an imposing display. The wonderful capacity of this soil, with the variety and excellence of its products, are here so abundantly manifested as to make one proud to be an American, proud to belong to a land that is as bountiful as it is spacious.



AN OLD TIME GRIST MILL.—“Where, oh, where is Duluth?” was the satirical outburst of Proctor Knott, only a few years ago, when a modest harbor appropriation was besought for that remote settlement. Nevertheless in this great World’s Fair Duluth is very much in evidence indeed. In the Minnesota State building a generous space is devoted to a relief map of the port and town, now exultingly styled “the Zenith City of the Unsalted Seas.” And Duluth herself, in all the Minnesota exhibits, makes a splendid showing from her warehouses and elevators, factories, lumber and flour mills, and of the rich soil products of that far Northwest to which she is the natural gateway. Above most things, however, the stalwart young city is proud of her flour-mills, in which the very best efforts of modern invention and constructive skill are applied to the production of material for our daily bread. It is to point a contrast between the past and present, that a Duluth firm also sends this old time grist mill, just as it stood 150 years ago at Reading, in Pennsylvania. That was a period when machinery was in its infancy and men had only learned to use wind or water power to aid them in mechanical tasks. Withal they were our own forefathers, the brave pioneers of the nation, who trudged to those ancient mills with their small loads of grain, and the clatter of the millstones was a sweet music to those who first reaped a harvest in the sunshine of liberty.



THE ELECTRICITY BUILDING.—This structure has been a theme of no little adverse criticism, the grand pylon into which the main entrance is cut being regarded as its only beauty. It is true a certain complexity of style can be noted in the architecture. There is an excellent reason for this. It is found in the fact that conformity to its surroundings made this treatment necessary. All the buildings having a frontage on the Court of Honor were by general consent given the same height of roof line. It is the carrying out of this idea which lends such a charm to that great architectural grouping. On the western facade of Electricity Building the architects were met with other conditions and in conforming to these the suspicion of a lack of harmony was aroused. The structure is however a grand one and is admirably adapted for its purpose. It is 700 feet long and is 345 feet wide, the western front extending along the line of the North Canal and the north front facing the lagoon with the charming Wooded Island in full view. Successive Corinthian pilasters, $3\frac{1}{2}$ feet wide and 42 feet high, compose the outside walls. Four domes and ten smaller towers relieve the roof of any suggestion of flatness. The south entrance, where the superb statue of Franklin has been placed, is the main feature of interest in this building, aside from the electrical exhibits it contains. This entrance has already been described with a former view.



WHERE FRANKLIN GREETES THE VISITOR.—From either standpoint, that of massive grandeur or simply beautiful effect, the great south entrance to the Electricity Building stands without a rival among all the noble portals of the Exposition structures. There are some which make a more pretentious display and are more conspicuous for elaborate decoration, but none can offer such a combination of beauty and imposing grandeur as this entrance from the Grand Plaza, where stands Benjamin Franklin with the kite in one hand and in the other the key with which he unlocked the mystery of the lightning. This entrance consists of a great solid pylon into which is cut a grand arch 58 feet wide and nearly 100 feet high. Thus there is formed a huge semi-circular niche with a half dome for its roof. It is in this niche that Franklin has been placed, a heroic, striking figure, among all the groups and single figures in the White City. The design of the pylon is magnificent. It at once indicates great solidity, and the tasteful decorations, the statuary, groups and bas-reliefs which adorn the front make good its claim to beauty. The interior is handsomely treated, the ribs which form the half dome making panels which are covered with devices taken from the Renaissance. It is a grand, a magnificent portal into a grand and magnificent exhibit.



THE GENII OF ELECTRICITY.—The power obtained through the application of electricity appeals to the average mind as something almost supernatural. This fact makes the Palace of Electricity a place of absorbing interest and to hundreds of thousands of visitors the wonders of the brilliant display seem nothing less than miraculous. Here indeed does it appear that the fabled genii hold high carnival and put forth all their powers to enchant the mortals of earth. Among all the various features of the World's Fair nothing offers so interesting an educational field as is found in this exhibit. The wonders accomplished in electrical science in recent years have excited an intense desire for a deeper knowledge of its mysteries. This great building is filled with electrical appliances and here every feature can be studied at will. The secrets of the telephone are revealed and those who have wondered at the "Hello" they have been enabled to hear from some familiar voice, known to be miles away, gain much information regarding it, though perhaps their wonder at the invention may thereby be increased. In the Electricity Building can be seen all manner of machines for the production of electrical currents, electric motors, the ways of heating and lighting and cooking by electricity, and the adaptation of its energies to the sciences of surgery, dentistry and therapeutics. Here can be seen all the advances made in the field of electricity since Franklin first succeeded in bringing that element from the clouds to be the agent and servitor of mankind.



GERMAN ELECTRICAL DISPLAY.—The small number of countries making exhibits in the Palace of Electricity shows the progress effected in the application of this science to the needs of mankind. The only nations making any attempt at display in this field are the United States, Austria, Brazil, Canada, France, Germany, Great Britain, Italy and Japan. Of these the United States is naturally the largest exhibitor, the credit for second in importance being about equally divided between France and Germany. Though the former of these may perhaps be the more extensive, the display of Germany is of decided interest from its nature. While this country makes a superb showing in the general line of electrical inventions, dynamos, motors, galvanic batteries, electric fans, electric clocks, telephones, electric signalling apparatus, and an extensive exhibit in scientific instruments, there is one feature of its consignment which is particularly noticeable. This is a complete exhibit of search lights. One concern at Nuremberg has sent a grand assortment in that line. It is claimed that some of the devices shown have the power to project a sufficient light to permit the reading of a newspaper fifty miles away. A smaller light of this class has been amply tested, and served to perfection at a distance of forty miles, while every visitor to the Fair has seen the magical effects of such lights in the illumination of the grounds and buildings by night.



MINES AND MINING.—This is a front view taken from a point north on Wooded Island. The building is located immediately west of the Electricity Building and east of the south half of the Transportation Building. In size it is 700 x 350 feet and the architecture is of the rigid classic which prevailed before the downfall of the Roman Empire. To relieve the austerity of this style, however, the architect has taken some degree of inspiration from the French, consisting chiefly in the adoption of certain domes and spires, not by any means lofty it is true, but which, in no small degree, have modified the general effect. There are four entrances to this building, one on each side, and one at each end, the latter being commonly regarded as the main portals of ingress and exit. These are, as to size, simply enormous. They are grandly arched and elaborately adorned with artistic emblems of the exhibits contained within. At the corners are four square pavilions, connected with the main structure by richly ornamented galleries, and surmounted by low domes. As to the interior of this building, the broad stairways at either side of the four entrances form very prominent features. These lead to the galleries in which are displayed many of the naturally interesting exhibits of this section of the Exposition.



MAIN PORTAL OF THE MINES BUILDING.—This structure has four entrances, one on each side, east and west, and one at each end, north and south. The two latter are considered as the main portals. They are identical in every particular, one of them being presented above. The Mines and Mining Building like all the others of the Exposition was constructed with a close regard for the purpose for which it was intended. Its contents being heavy and in the main rather cumbersome, the building is thoroughly substantial in character and plain and straightforward in design. It is for all this a very handsome structure, the grand entrances adding much to its attractiveness, embellished as they all are with appropriate designs. As seen in the view above the portal consists of a magnificent arch opening into a roomy vestibule. The sides are adorned with panels of fanciful design in scroll-work. Around over the arch is an allegorical rilievo significant of the mining industry. Among others is a half reclining female figure, who holds a pick in one hand and a lamp in the other, to guide the miner to his task. Above this on the frieze is the single word MINING and on the pediment is a medallion head supported by spreading foliage. This magnificent entrance is entirely in accord with the structure to which it gives admission.



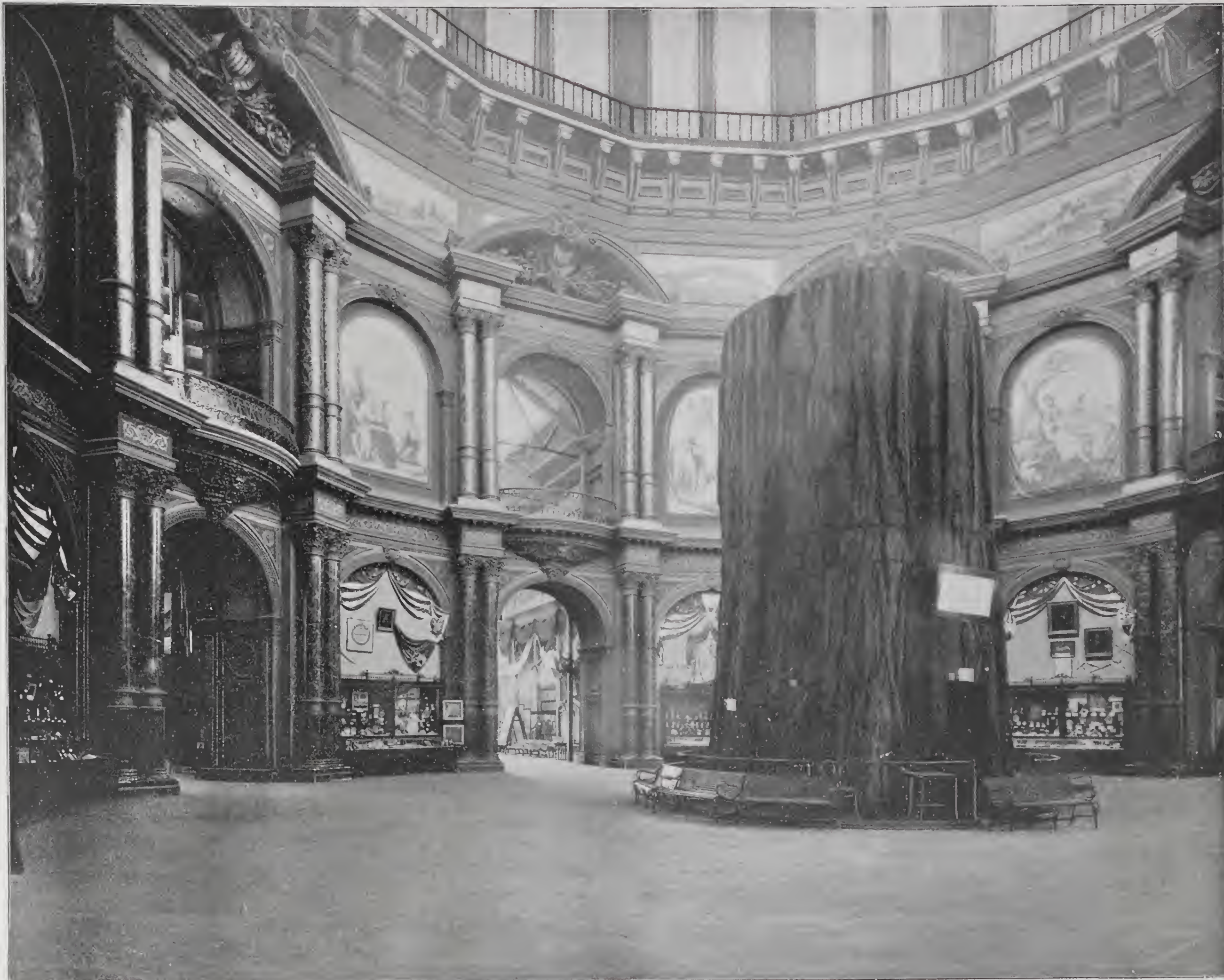
MONTANA'S SILVER QUEEN.—On the principle of putting the best foot forward, the States and countries making exhibits at the Fair naturally desired to set forth their resources to the best advantage. Montana ranks high as a mining State, and it is entirely consistent she should display the product of her mines in an attractive manner. In 1892 her reduction furnaces produced 157,000,314 pounds of bullion, valued at \$20,899,474. In making arrangements for her World's Fair exhibit the idea occurred to have a statue of a perfectly formed woman, made of pure silver, constitute a feature of the display. As soon as the matter was determined a search was begun for a model. The applications came in from hundreds of women who claimed to meet the requirements of exact scientific measurement. The choice finally fell upon Miss Ada Rehan, the actress. The statue was made, and stands in the Montana pavilion in the Mines and Mining Building, a feature which enlists great attention. The upper portion of the pedestal, a ball resting on the back of an eagle, is of gold. Standing upon this is the figure in silver. A robe belted at the waist envelopes the form, while the feet and arms are bare. In the right hand is a drawn sword and in the left a pair of scales. It is a striking figure, as much from the symmetry of the form as from the richness of the material of which it is constructed.



TOOLS AND PRODUCTS OF THE MINES.—Above is a view inside the Mines and Mining Building. In the state in which nature presents them but few minerals are beautiful. It is by the art and toil of men they are freed from their coarse surroundings, their lustre and colors developed, and they are transformed into myriad shapes of utility and elegance. Of all the pursuits of man, too, this is the grimmest and least inviting, and yet in this great interior is a noble and attractive display of the mere tools and raw products of the mines. The common metals naturally occupy the largest space, and a strong practical interest is shown in the machinery and methods by which they are extracted and refined. What are usually called the precious metals command a greater admiration, and visitors stand in crowds around the glittering exhibits of gold and silver ores from California, Montana and Colorado. Precious stones above all come in for the keenest attention, and rarely if ever in the world has there been so large and varied an exhibit of them. Here are garnets from Alaska, amethysts and sapphires from Georgia, opals, emeralds and other gems from a number of states, and a complete exhibit of diamonds and diamond washing from the African Cape Colony. The pavilion of North Carolina is in designs of mica, Kentucky presents a room of the Mammoth Cave and Iowa a miniature coal mine. Some of the foreign pavilions are equally splendid or curious. The whole department is teeming with strange interest.



THE UNITED STATES GOVERNMENT BUILDING.—It detracts nothing from the credit of Chicago, that the United States Government was the official host and guardian of the Fair. The Government Building has a remarkably advantageous location. It is situated on the corner formed by the junction of the North Inlet and the East Lagoon. The view presented above, the main facade, is across the last named channel, and shows in the shadow the north end of the Manufactures and Liberal Arts Building. To say the least this structure is rather cumbrous. Its chief feature of adornment is the great dome rising 150 feet from the ground and having a diameter of 120 feet. From this point of observation a magnificent view is obtained of Lake Michigan, no obstructions intervening between the dome and that grand expanse of water. The general style of architecture might be termed classic though it is on lines far too heavy to admit of its being called very beautiful. This building covers an area of 350 x 420 feet and in its interior arrangement is admirably adapted for the purpose of its construction. It contains many exhibits of exceptional interest. Along each side, east and west, are wide galleries reached by elegant stairways wherein are exhibited canoes and innumerable features of compact size. On the main floor are the exhibits in which the government has some direct connection, as for instance, a patent office, a postoffice and a treasury department.



UNDER THE NATION'S DOME.—It is the note of majesty, rather than of mere beauty, that impresses the visitor to the United States Government Building in the White City. And nowhere is this better realized than on the floor of the splendid rotunda, as above delineated, immediately under the great dome which is so conspicuous a feature in the landscape without. The stately splendor of this interior makes a worthy vestibule to the show-rooms of a great nation. Its ponderous architectural features are softened into gracefulness by their decorations and coloring. There are no glaring contrasts to vex the eye of taste. Over the regular lines of moulding and friezes in the upper stories is a harmonious blending of olive, yellow and blue, most restful in its quality. The various industries of the country are allegorically represented in the panels, one series portraying ceramics, tapestries, wood carving, stone-cutting and metal work, and the four following the respective leading industries of the north, south, east and west, viz., lumber and mining, cotton and shipping, manufactures and agriculture. On this ground-floor the color scheme includes a base of Roman red with shaded trimmings and stucco in gold relief. Valuable historical cabinets fill the spaces between the entrances to the various departments, which open out from the centre as rays from the hub of a mighty wheel. Midway on the floor stands the veritable "big tree" of California, a fitting natural emblem of the powerful and beneficent republic that has also grown up on American soil



VISITORS FROM BEHRING SEA. —Though the seal may not know it, he is amply protected in his interests in the future. The arbitration in Paris in 1893 settled the matter, and sealskin cloaks will still be the fashion. In all probability it was this latest feature of the case, rather than the first mentioned, which caused so large a group of ladies to hover about the collection of stuffed sea-lions exhibited by the Smithsonian Institute in the Government Building. This display is from the coast of California. It does not in fact consist of a group of common seal, but is of the species known as sea-lions. There is one large walrus from Behring Sea, a sea-otter and some sea-bear from Alaska. There appears to be considerable difference between these branches of the seal family. Sea-lions are distinguished by a covering of hair and the sea-bear has a coating of fur, neither of them being of the soft texture of the common seal. For the first twenty years after the purchase of Alaska the government rented the best of the seal fishing grounds to a company for \$50,000 per annum and a tax of \$2 on every skin shipped from the seal islands. In that time this company caught and sent to London above \$33,000,000 worth of seal fur. A new lease was entered into with a new company in 1890. The expense to obtain these animals, however, is so great, that the profits are reduced to a low figure and the price of the skins must remain high.



UNCLE SAM'S CORPS OF KICKERS.—Out of the 21,000,000 visitors to the Fair it is safe to say that there were a good many thousands of old soldiers. It is also reasonable to conclude that a large majority of these took a special interest in many of the exhibits in the Government Building. Following out the same line of thought it is pretty certain when an old soldier came across the above exhibit he had memories called up of bygone times that made him shake with laughter, even after the lapse of thirty years. It was of little difference in what department a man served he was certain at one time or another to have had his experience with the mule. Poor animal! No wonder he obtained the title of "Kicker," for assuredly he did kick, and moreover it is no wonder he kicked. The mule rendered great service during the war and he has never been requited except by blows and rough treatment. No wonder he still kicks. The horse or ox or any beast of burden would lie down and die under the average treatment patiently endured by the mule. He lives on and labors and it is possible he just lives to kick. Among the hosts of mule-train drivers there may have been one who would have some pity for the mules. The wonder would be great if there were not, for they were with him in all his hardships and tribulations. They were comrades. But the weary man in camp, the sleepy common soldier, colonel, or even general, who was unfortunately near the mule-herd during a night's bivouac, perhaps has reason to remember the creature with anything but satisfaction.



THE HORTICULTURAL BUILDING.—Entirely consistent with the purpose for which it is intended, this structure is in appearance a mammoth hot house, constructed, as to design, size and ornamentation, with an apparent reckless prodigality of money. The view given, is the central portion, undoubtedly its handsomest and most striking feature, showing the immense glazed dome and the two artistic pavilions which border each side of the grand and imposing entrance. The structure is 1,000 feet long and 240 feet wide. It stands on the west bank of the lagoon, about midway between the ends of the wooded island. Stretching north and south from the great pavilion under the main dome, are two galleries at the ends of which are large wings, each forming a gigantic T. The central dome is 180 feet in diameter and 144 feet high, erected especially to accommodate the palms and other high trees, exhibited in all the majesty of their natural height. Almost the entire roof of this building is of glass and the heating and watering facilities are perfect, features of paramount importance, for floral or horticultural exhibits. As in the general design, the same consistency prevails in regard to the ornamentation. The architecture is of the Ionic order of the Venetian Renaissance. Around the entire structure is a magnificent frieze on which the decorations are cupids and garlands and though the statuary is limited to six single figures and two large groups, they are of appropriate design and harmonize with the other exceptional beauties of the building.



A PEEP AT THE GREAT DOME.—What a splendid combination of art and nature is here presented. The scene is almost sylvan in character. Beyond the glistening white promenade appears one of the clumps of evergreens which make the Wooded Island so delightful a spot for a restful saunter. The view given is not far removed from the Hoo-den, which greatly added to the general picturesqueness, especially at night when the myriads of brilliantly colored Japanese lanterns, hung among the trees, were lighted and shed their fitful rays about the Phoenix Palace. The artist has chosen a wonderfully beautiful spot to delineate. The leaf-covered branches of the larger trees above, with the tops of the shrubs on the island, form an artistic fringe, through an aperture of which can be seen against the cloudless sky the great dome of the Horticultural Building. What a giant it seems and yet how graceful in its form! The apex rises 114 feet from the floor of the great central pavilion and is, at its base, 180 feet in diameter. With the exception of the supporting ribs this immense globular roof is of glass, and affords an admirable covering for the giant palms and other trees that form the gems of this department. At night when this grand dome is lighted by the electric jets inside the effect is one of startling beauty.



A MAMMOTH CONSERVATORY.—To the true lover of nature the Horticultural Building of the Fair is a succession of charming surprises. The huge central pavilion, with its lofty transparent dome and mountains of rare foliage, has already been pictured and described in this portfolio. Between it and the wing pavilions extend long parallel halls, technically styled curtains, of which the front pair are glazed all over for the housing of such plants as require most light and heat. These are the delicate pets of the horticulturist, the rare exotics from tropical lands and those other sensitive growths whose bloom is dependent on a ceaseless and loving care. One of these curtains with its treasures of vegetation is what is here presented as a mammoth conservatory, and surely no amateur of whatever rank or means has been privileged to call such a conservatory his own. The exhibitors here are the chief florists and nurserymen of New York and Pennsylvania. The variety and splendor of rare plants is almost bewildering. Roses are in bloom of nearly every imaginable hue. Orchids, rhododendrons, azaleas, and the like, are seen in gorgeous raiment, while an undertone of vivid or sombre green is afforded by the numerous ferns, palms and rock plants. The very excess of floral novelty would make one cry out with the poet:

"Show me the green ground with the daffodowndillies,
And cowslips, and kingcups, and loved lilies."



THE MAMMOTH CRYSTAL CAVE.—The mound under the dome of Horticultural building is one of the most pleasing sights in the great White City. Never before was such a wealth of foliage, so varied, brilliant and remarkable, seen blooming together in a single collection. From the equator to the arctic circle all that is brightest and most singular in plant-life lends its charm to the display. And a greater wonder still, perhaps, is that which the mound conceals, for within it is the mechanism of the heating apparatus that serves the whole vast structure, enabling the glow of the tropics to be distributed to the farthest corner where a blossom might pine for it. Below this again is another marvel called the Crystal Cave, to which entrance is given by the door seen in this picture, and which consists in the reproduction of a single chamber of the famous cavern of that name in South Dakota. This is constructed of glittering quartz blocks, stalactites and stalagmites, borrowed from its prototype, and being liberally strewn with electric lights, disposed in nooks and grottoes for the most brilliant effects, is a spectacle that dazzles while it delights the beholder. In the Black Hills of South Dakota, erewhile famous as a gold region, is the Mammoth Crystal Cave. It has been explored for thirty-four miles and is said to contain about 1400 rooms connected by tortuous passages, and all ablaze with crystals of nature's own alchemy. Great multitudes pass under this mound to see the specimen cave room, and the majority of those who do so are heard to breathe a vow that they must some day take a trip into the far Northwest.



THE RIPE FRUIT OF FREEDOM.—Much has been said and written about the artistic features of the World's Columbian Exposition. The magnificence of the buildings has been commented upon; the beauty and picturesqueness of the grounds have been praised; the exquisite decorations both of the buildings and the grounds have been extolled; the statuary and the exhibits have all received their meed of eulogy, but there is yet one field in which the hand of the artist can be traced which has to a certain extent been neglected. Reference is made to the artistic manner in which many of the natural products have been arranged. A plain woman is often made attractive by a handsome, well-fitting and tasteful attire. Certain kinds of material and certain articles afford better advantages than do others for an elegant effect. In this regard the Californians were particularly fortunate. Their fruit gave them a grand opportunity and full advantage was taken of it in the display they elaborated in the Horticultural Building. There, as may be seen above, they reproduced with oranges the Liberty Bell. This unique design is very attractive and may be truly regarded one of the artistic features of the Fair, as well as the ripe fruit of freedom. This product, indeed, may be said to have proved the salvation of California, for since the large results of her mining industry fell off the abundance of her grateful fruits has brought her both wealth and population.



"INNOCENCE," A MEXICAN MASTERPIECE.—In nothing is the World's Columbian Exposition so rich as in the works which strictly speaking belong in the realm of art. It is true the Fair as a whole is thoroughly, indeed it may be said exquisitely, artistic. The buildings are simply dreams of architectural beauty. The grounds are fair rivals of Arcadia and the exhibits embrace in the finer features all that is rich in texture and artistic in design. But strictly in the field of art the exhibition of paintings and statuary outranks any display ever made in the world. Here can be seen the most sublime examples of genius, and they are not all confined within the walls of the Palace of Fine Arts. Scattered about in various buildings may be seen groups and single pieces of statuary which denote the highest grade of artistic genius in design, and of workmanship which rivals the skill of the ancient masters. One such work, sequestered among the luxuriant foliage of Mexico in the Horticultural Building, is a specimen of rare merit. It is entitled "Innocence," and is the central figure in a fountain design, which is well calculated by its gracefulness to enchain the instant attention of a visitor and to invite extravagant plaudits of admiration. This is indeed a bower of beauty where beauty reigns supreme. It is a credit to the taste and genius of the "Sister Republic," and an evidence that Spanish art influences have not been utterly lost.



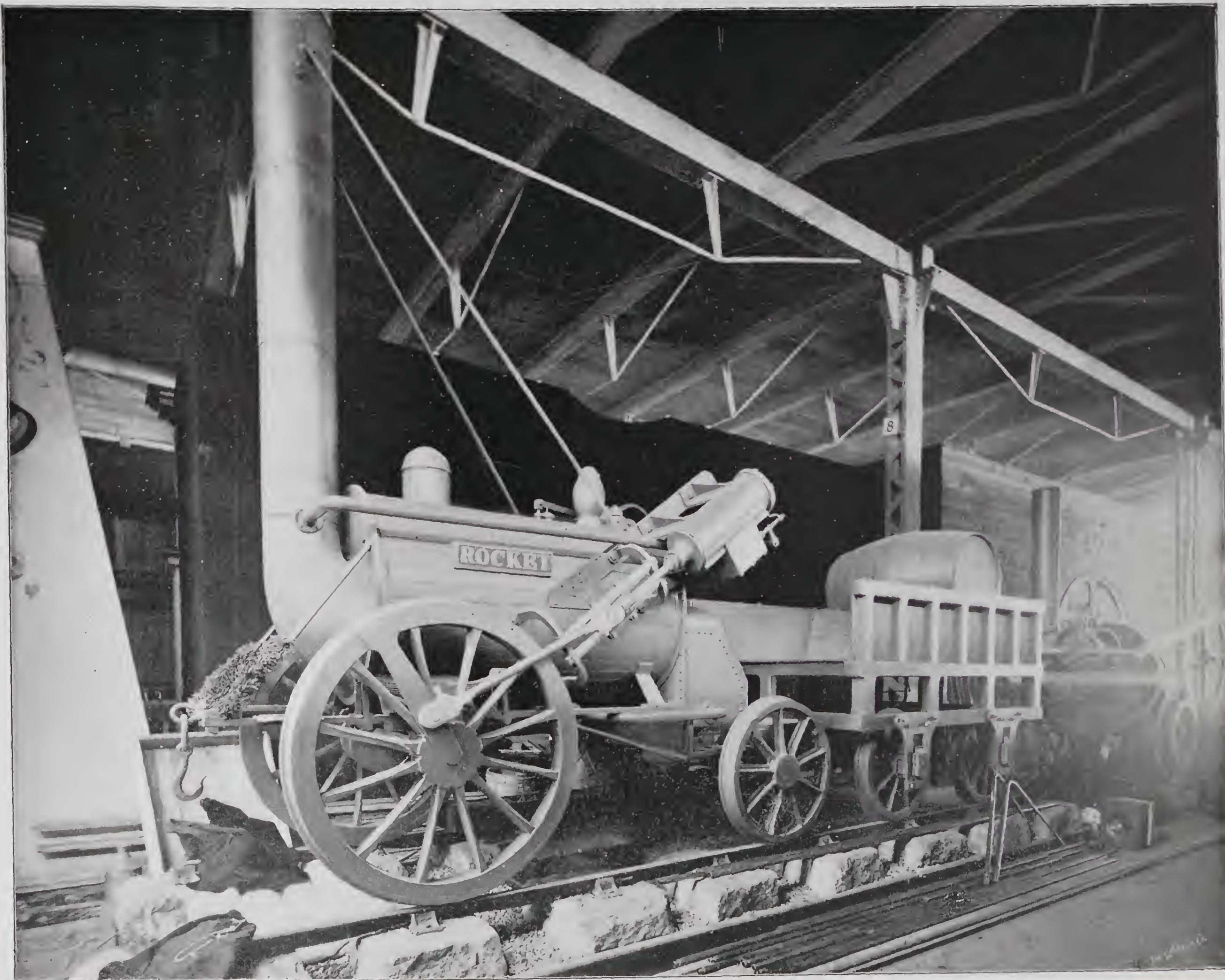
TRANSPORTATION BUILDING FROM WOODDED ISLAND.—From a shady nook on the south end of Wooded Island, the ear is greeted with the music of Beethoven or Mendelssohn, streaming in exquisite harmony and wafted across the lagoon from Choral Hall, while the eye receives a no less rare treat in the blending of color which makes the Transportation Building unique as an architectural feature. In this structure alone has any attempt been made at adornment by the brush of the painter. This fact gives it a remarkably striking appearance and one, at the same time, of extreme restfulness by reason of the perfect harmony which prevails, as one shade is toned into another. The building is located on the west side of the lagoon and just south of the Horticultural Building. Though simple in the general style of architecture, the treatment is decidedly elaborate and rich in matters of detail. In its architecture the Romanesque rather prevails. In size this structure is 960 x 256 feet with an annex of triangular shape on the west side, which latter has an area of 425 x 900 feet. The building cost in its entirety \$370,000. An imposing effect is given to it by the artistic central division of the roof, which rises many feet above the outer portions and is surmounted by a handsomely original cupola, the apex of which is 165 feet above the ground. This central roofing is formed of a beautiful arcaded frame work, the ornamentation of which is both chaste and effective. The "Golden Doorway" of the Transportation Building is its chiefest beauty.



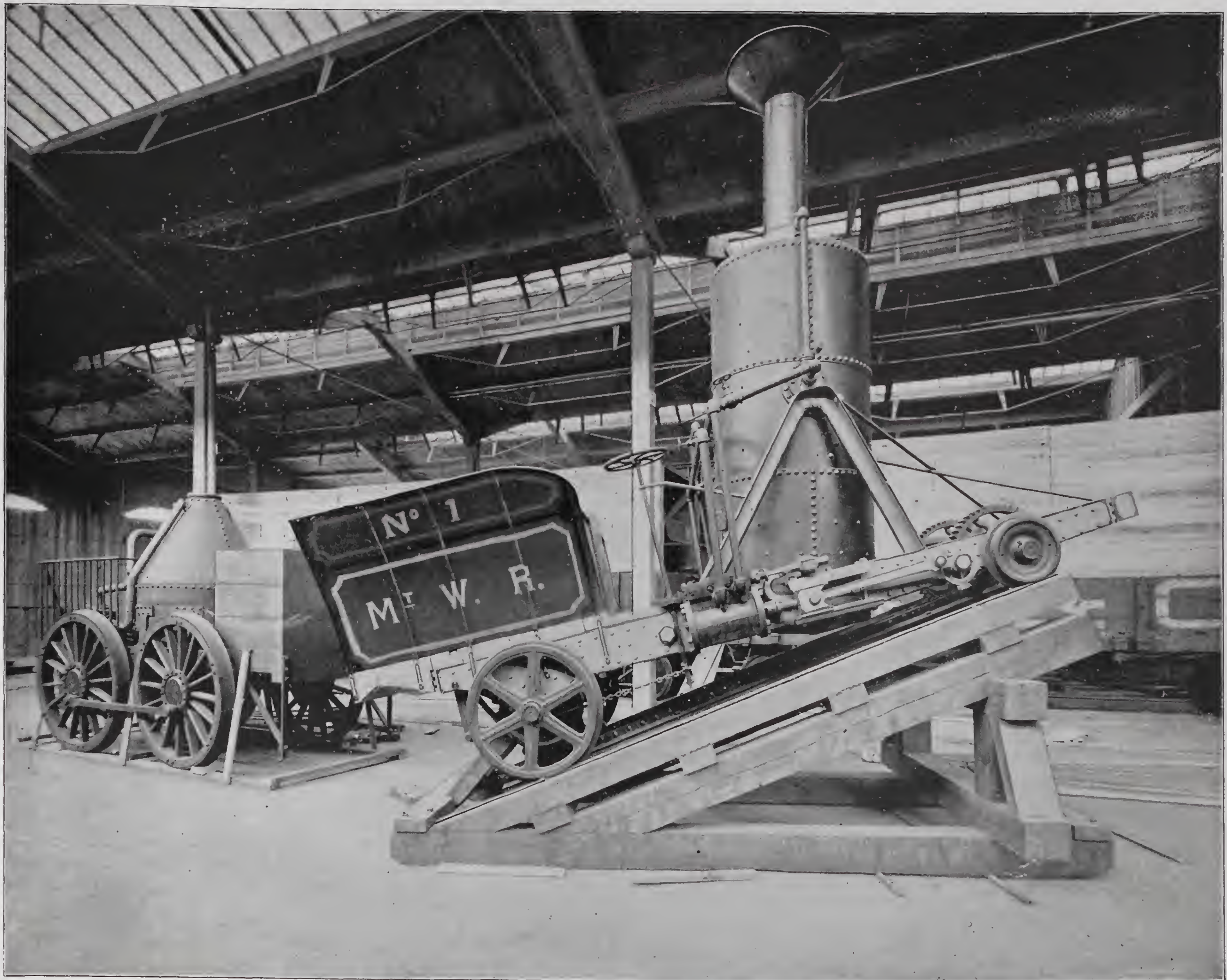
THE GOLDEN GATE AJAR.—The color scheme of the Transportation Building, which was a courageous artistic experiment in the midst of these snow-white palaces, found its central and most daring expression in the entrance which has come to be known as the Golden Doorway. The present view of it is taken at full noon, from the parapet of the adjoining avenue, at a time when throngs of visitors are circulating among all the buildings. In the case of this one structure there is an invariable pause on the part of those who would enter. They have read or heard in many quarters of this Golden Doorway, and while its lavish sculptural decoration and series of recessed arches elicit a burst of approval, they are surprised to find that its vaunted metallic lustre is of silver much more than gold. But still it is very beautiful, this great doorway, with its bands of geometric designs in rich, oriental fantasy, its numerous bas-reliefs telling the story of transportation methods from the time when an ox-cart was the sole conveyance, its two pretty kiosks flanking the panels of the exterior arch like the bright after-thought of a poet. Over the doorway, besides the name of the building, are inscribed quotations from Bacon and Macaulay. The angles of the arches contain mural paintings of marine and railroad scenes. Other figures around have equally plain reference to the great theme of transportation. The only extended use of gilding is on the actual portals to the building, and these are always ajar.



A MAGNIFICENT BIT OF DECORATION.—To describe adequately the panels, entablatures, cornices and the many magnificent doorways of the World's Fair buildings would tax the genius of a Ruskin. Any one of those superb edifices offers a field in this detail for copious rhetoric and for the highest order of descriptive ability. In this regard the Transportation Building stands pre-eminent above the rest for at least two specific reasons. One is found in the fact that this structure, unlike any other in the White City, has been treated in colors, but so blended and harmonized with each other that, though they have their own distinctive characters, yet the result is a perfect picture in which beauty rather than color is the idea that takes possession of the beholder. The other reason is on account of its unique and elaborate Golden Doorway. But a very slight portion of this is shown in the view above. Enough, however, is seen, to indicate its imposing grandeur. Words are absolutely powerless to state in appropriate measure the gorgeousness of the detail on this wonderful portal. The entire inside of the arch and the volutes and bands above have been treated in gold leaf, securing a richness of effect that fully entitles it to the name by which it has been known. To the left of this magnificent entrance can be noted some panels of exquisite adornment and which the camera has brought out with marvelous distinctness.



THE OLD LOCOMOTIVE, "ROCKET."—Of all places in the World's Fair the true American is most at home in the Transportation Building. Quick locomotion, and plenty of it, is a craving of the American nature. It is also one of the secrets of national success and progress. The smallest boy in the land is an incipient railroader. Hence the absorbing interest with which everybody inspects the splendid locomotives, the sumptuous palace cars, the trucks, tracks, switches, signals, turn-tables, and all the multitudinous devices that form part of the equipment of our chief railway systems. No less is there a keen enjoyment, almost a pitying wonder, to see the crude inventions and appliances that marked the infancy of railroading. Among these a conspicuous place is given to the locomotive 'Rocket,' sent hither by an English company to illustrate the beginning of a series of world-changing inventions. The year 1829 is famous in the annals of railways not only for the opening of the Liverpool and Manchester line, but for the invention and construction of the first high speed locomotive of the standard modern type. Robert Stephenson's engine, the "Rocket," was under competition for the line referred to, and gained the prize for lightness, power and speed, offered by the directors. The engine weighed four and one-fourth tons, the tender following it three and one-fourth tons, and two loaded carriages drawn by it on the trial trip were less than ten tons. With this total of seventeen tons an average speed of fourteen miles an hour was attained!



AN UPHILL LOCOMOTIVE.—A most interesting feature of the Transportation Department were the exhibits of historic locomotives, and other classes of railroad stock, illustrating the infancy and progress of what is now the most magnificent railway system in the world. As a contribution to these New England sends the first locomotive that ever climbed Mt. Washington, the timber platform seen in the picture displaying the steepness of the grade it encountered. Mountain railways and their workings offer some of the most critical of problems to the engineer. What is known as the "rack" system of construction is employed. The Mont Cenis and the Rigi railways in Switzerland are probably its oldest examples. The Pike's Peak railroad in Colorado, which mounts to an altitude of 14,134 feet, is its latest and most highly developed form. In this case the engine has four cylinders, the outer pair of which are connected with wheels running on ordinary rails. The inner pair operate a central toothed wheel, which runs on a single racked rail laid on such portions of the line as are of steep gradient. The two sets of cylinders can be worked separately or together as required. Mount Washington is the highest point in New England, 6,288 feet above sea level, and all tourists, as well as all loyal natives, make it a point of honor to go to its summit by rail. The outlook is of course splendid over the hills of New Hampshire. A railroad in Peru, South America, reaches a height of 15,850 feet.



DOM PEDRO'S STATE CARRIAGE.—It is startling to find such a vehicle as the above carriage among the illustrative relics of American transportation. The apology may be, however, that it is a Brazilian specimen, that it was once the state conveyance of an Emperor, and that its owner, Dom Pedro I., flourished nearly seventy years ago, all his family having since retired from the empire business. The style of the vehicle, which may still be recognized in our old stage coaches, came into vogue under Louis XIV. of France, that monarch and his court being the types of grandeur and display for all the other magnates of Europe. It was an advance over previous constructions from using leather straps under the body this provision for human comfort having since evolved into steel springs. When used as a state vehicle, or by great nobles or officials, the panels of such coaches were almost wholly of glass, the frame work being decorated with gilded figures, foliage and streamers. The interiors were upholstered in velvets and other rich stuffs. Such a carriage is still used by the lord mayors of London and Dublin in their inaugural processions, and wherever it appears is jeered or cheered by the populace as "the gingerbread coach." There may be others of the class still surviving on this continent, but the Brazilian relic has a decided un-American flavor, not unlike in its pompous emptiness the attempts at old-fashioned imperialism that were exploded in Mexico and Brazil.



FAMOUS RAILROAD TYPES.—In no class of human devices does the old contrast so strongly with the new as those of locomotion. At the rear of the Transportation Building, south of the annex which contains its heaviest exhibits, is an outdoor display of railroad equipment that challenges the most profound interest. Nearest the plaza is the venerable locomotive "DeWitt Clinton," dating from 1831, and attached to it a train of two passenger coaches of the style first used on American railways. The above picture shows the detail with sufficient clearness to obviate description. Fifteen miles an hour was high average speed in the days when those were in service. The crude mechanism of the engine is such as would drive a modern "driver" to despair. The discomfort of the stuffy old coaches can only be faintly imagined, not realized, by visitors who have bowled to the Fair in sumptuous palace cars over half a continent, enjoying every luxury of hotel life without quitting their train. Well might Charles Carroll say at the turning of the sod for the first American railroad, on July 4, 1828: "I consider this among the most important acts of my life, second only to that of signing the Declaration of Independence, if even second to that." Beyond this Clinton engine is seen a magnificent locomotive and train of the New York Central R. R. system, probably the finest equipment that modern invention and money can produce. Other famous types are close at hand.



FISHERIES BUILDING —Above is presented a view one of the White City's most popular structures. Superb, however, as is the work, it fails to show the symbolism of the piscatorial interests, a feature which its architect took considerable care to make prominent at every point where such emblems might find a place. The entire design of the Fisheries Building, both as regards its architecture and its decorations, is wholly consistent with the exhibits it contains. It is located on the north bank of the North Inlet and just across that canal from the Government Building. From each end of the main structure extend two semilunar colonnades, connecting it with duplicate polygonal buildings, one of them occupied by the angling exhibit and the other by the tanks in which are the specimens of live fish. In the main building is the general fishing exhibit. One extremely interesting feature of the interior is a great fountain in one of the extended wings. This is located in a rotunda about sixty feet in diameter, having in the center a great basin containing many specimens of all the bright colored fish distinguished for their beauty, such as gold fish, golden ides and gold tench, all of which attract great attention as they disport themselves in the limpid pool. The general style of the exterior is of the Romanesque order, made exceedingly attractive by numerous towers and tourelles of the Spanish Moresque school. The whole length of this building is about 1,100 feet and the width of the main edifice is 200 feet. The cost is about \$200,000.



ENTRANCE TO THE FISHERIES ARCADE.—In all the structures of this wondrous dreamland considerable skill has been exercised to make the adornments of the buildings in perfect accord with their purpose. In no single one has this idea been carried to such elaborate results as in the Fisheries Building. Wherever it was possible to decorate a column, a frieze, an entablature or a panel, some marine subject has been chosen for the purpose. The architect made this a chief study and the denizens of both salt and fresh water, of every species known to man, are faithfully reproduced. The above is the entrance to the eastern corridor or arcade connecting the main building with the polygonal pavilion. This corridor is formed of a series of open arches on each side of the entrance, which give a great number of capitals susceptible of the decoration peculiar to the building. A close examination of the columns at the entrance will show a large variety of finny specimens. Each column, for a space fully two-thirds down from the cap, is fairly covered with the representation of some kind of fish and each selection is entirely different from its neighbors. Saying nothing of the animate and inanimate specimens included in the regular exhibit these decorations constitute a study of deep interest.



ART'S TRIBUTE TO THE FINNY TRIBE.—Taken as a whole the Fisheries Building may well be termed an architectural triumph. The general plan is absolutely unique and is so thoroughly in accordance with the purpose intended as to excite admiration. While such harmony is generally noticeable in all the White City structures, it has here been given a particular prominence. This is not only indicated in the plan of the building but in its decoration as well. Every column, every cap, every base, every balustrade and pediment in some way depicts or represents the finny tribes. In this building art has indeed paid a high tribute to the claims of science. And in no part of the work is this perhaps so clearly indicated as in the curving arcades which connect the main or square building with the spherical wings at the east and west ends. These arcades, one of which is shown above, are simply magnificent promenades to either wing. They are open and on both sides are handsome balustrades with double pillars placed at short intervals rising as supports to the arches above. These arches are of uniform size except that at the middle, where there are entrances, they are much larger. The decorations, however, are all through elaborate and in some way or another represent fish or other creatures of the watery element. In these stately arcades all the piscatorial enthusiasts of the country are wont to meet for an exchange of daily courtesies.



THE WOMEN'S BUILDING.—That the women of the country should have a voice, a personality in the World's Columbian Exposition, is a wise and just provision. That a building should be erected in their name is but a natural outcome of the organization of the Board of Lady Managers. In many respects the Women's Building is considered as one of the most important exhibits of the Fair. Its architect is Miss Sophia G. Hayden of Boston, and its beauty and attractiveness are largely augmented by the unique designs for ornamentation by Miss Alice Rideout, of San Francisco, and Miss Enid Yandell of Louisville. The general style is that of the Italian Renaissance. The location is on the west bank of the North Lagoon, which it faces, overlooking the enchanting scene presented by the Flowery Isle situated in that beautiful bay. This building has a frontage of 400 feet and a depth of about 200. The foreground is laid out in terraces, the lower one having an artistic stairway down to the edge of the water. This place is made exceedingly attractive by an arrangement of flower beds, filled with the choicest specimens of floriculture. The edifice is formed of a grand central pavilion with one of similar architecture at each end. Though but two stories in height no appearance of dwarfishness is noted, as the first story is raised about ten feet from the ground line, and is reached by wide staircases leading to the main entrances. The groups and single figures of statuary which adorn this building have all received the highest encomiums from art critics.



TRANSEPT PORTAL, WOMAN'S BUILDING.—The Woman's Building comprises a nave or grand hall extending north and south, with a transept having portals east and west. These are the main entrances and are identical in the matter of architectural features. One of them is delineated above. The conception and plan of this building with all its unique adornments, both of statuary and the lesser decorations on panels, freizes, entablatures or pediments, is entirely the work of the gentle sex. In this is found an added triumph for woman and places her on an equality with man in a new field. This handsome portico we behold is an open balcony above the triple-arched entrance. The entablature is supported by four large Corinthian columns. A beautifully patterned balustrade guards the front of the balcony. The three arches affording ingress to the transept are treated in the Ionic style, the space over the central arch being ornamented with an elaborate floral design. The pediment is decorated with a triangular bas-relief representing the various occupations of women and there are figures typifying "Charity" "Beneficence" "Literature" "Art" and "Home Life." This choice decoration was designed by Miss Alice Rideout of California. The Woman's Building has done great credit to the genius of the sex, and this elegant portal is but one of its numerous attractive features.



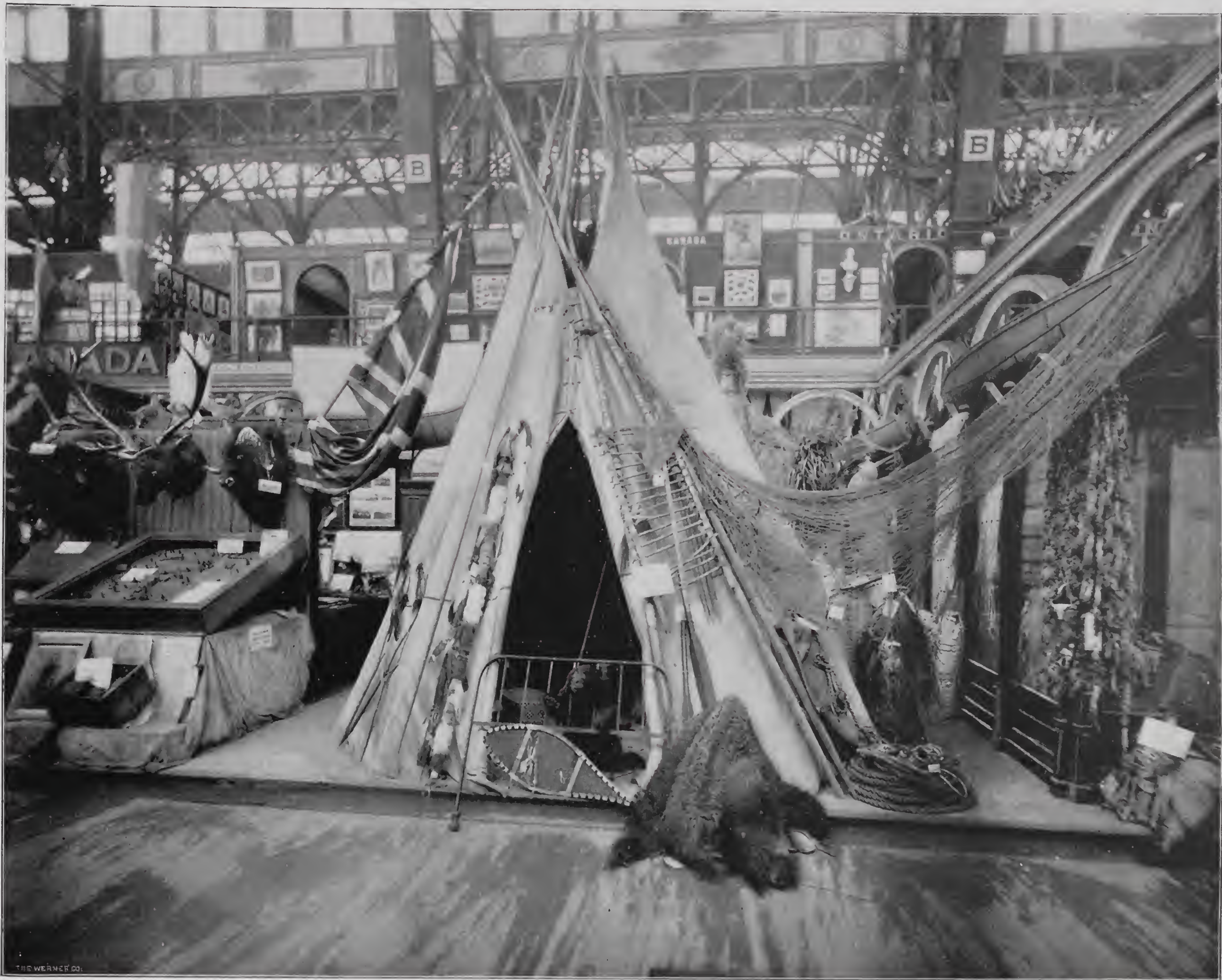
THE VIRGIN WEST.—It cannot be anything less than an intense satisfaction to the women of this country, nay, of the whole world, to know and realize the high plane upon which the sex now stands as regards many of the fields wherein man has heretofore been the recognized master. The World's Columbian Exposition has been an event of much importance to the gentle sex. In no other line so much as art has its capabilities been shown. The construction of the Woman's Building from beginning to end, so far as design, plans and decorations are concerned, is its work wholly and alone. No masculine hand has here interfered; no idea or suggestion has emanated from the masculine mind. The glory of the structure, entire and undivided, belongs to woman. And the result is one of which any man, no matter how high he stands in his profession, might well be proud. The critics have paid it the homage due to its merits. The interior is considered woman's natural domain, and it might seem a matter of course that the arrangement there should be almost perfection. In the interior, accordingly, are some works of art, paintings and statuary, which demand attention. In the main room stands a female figure representing "The West," exquisite in form and faultless in proportion. The artist chose a happy theme, and has wrought it out with a marked degree of genius.



PALACE OF FINE ARTS.—In the opinion of the best critics of the world, this structure stands as the ne plus ultra of all the architectural conceptions of later times and of the skill of human hands. It is true, in regard to show, the Administration Building occupies a high pinnacle, but this is chiefly for show with but a slender consideration of utility. In the construction and design of the Palace of Fine Arts, however, is found the true combination of rare beauty and availability. It is in fact a difficult matter to determine which is deserving of the higher commendation, the exquisite design of the exterior or the ornamentation and convenient arrangement of the interior. It is an oblong structure 500 feet in length and 320 in width, and has been given a superb location on the north bank of the upper pond. The architecture is of the Grecian Ionic order, treated with all permissible freedom. The main structure is divided by a transept 100 feet wide, extending north and south, and at either end leading to two of the four grand entrances. At the intersecting point rises a magnificent dome sixty feet in diameter. The main corridors and the transepts have clear spaces sixty feet wide, and the light, a feature of paramount importance in connection with the hanging of pictures, is received from above. On either side of the building wide galleries have been constructed in which are found many of the most valuable paintings forming this precious collection. On the main floor are the groups of statuary and the larger works of art.



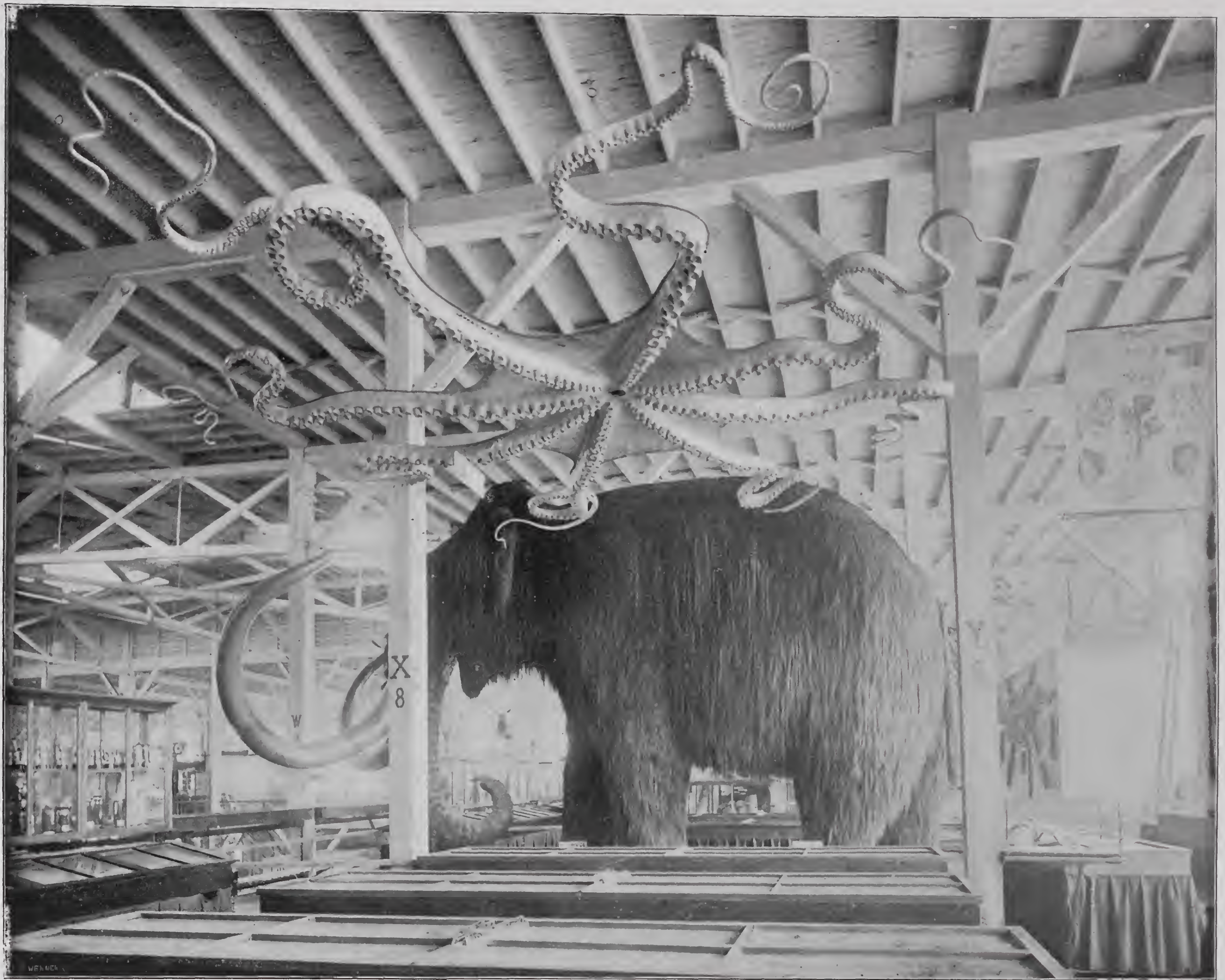
SOUTH PORTAL OF ART BUILDING.—There has already been shown in this series a view of the Art Palace, besides many glimpses that were included in other pictures. But it is a quality of genuine beauty to never cloy but rather to court inspection from every point of view and not less close at hand than from a distance. In the present case the artist has taken the observer near to the southern portal of the building, as if to satisfy his enthusiasm in the noble Grecian lines, the exquisitely proportioned columns and the chaste Corinthian elegance that has been admired like a vision from beyond the waters. It was entirely fitting that the art treasures of the Fair should be enshrined in a structure of purely Hellenic design. Though Egypt may have been their first cradle, Greece was assuredly the nursery of the fine arts, and with all the boasted progress of 2000 years nothing has been accomplished in sculpture or architecture, nor even imagined, to surpass the varied beauty which stands in ruin on her shores. Of all the buildings of the White City this is one which art-lovers have desired to preserve, and if it were possible to convert it into enduring marble it would certainly be the brightest jewel of American architectural skill—a hope which is still cherished by thousands whom it has already delighted. This admirable structure was designed by a Chicago architect.



INDIAN TRIBES OF CANADA.—In Canada no less than in this country the aboriginal American seems doomed to extinction. The total number of Indians in the Dominion is estimated not to exceed 85,000 souls. Many of the tribes near the frontier are identical with our own, for in his palmier days the Indian was never particular about geographical boundaries. Nor has Canada been much more successful in teaching him civilization, though it is apparent that very humane and enlightened efforts are put forth in this direction. The exhibit of the Canadian Indians portrayed above is a strong evidence on this point, and its details were studied at the Fair by many public men who are concerned in this grave problem. It is reassuring for the cause of humanity when two powerful nations compare notes on such a subject, and one learns with interest that in the older provinces of Canada the Indians have long since been gathered into settlements, under the care of proper government officers, and in some cases with industrial schools and other helps for hastening their progress to an equality in all respects with the white settler. Missions under the care of different Christian bodies have also undertaken the work of their religious training and the supervision of their schools. An interesting contrast is seen in the above exhibit between the products of these settlements, both of handicraft and intelligence, and the rude appliances of war and the chase from tribes that still roam free by the Saskatchewan and Red River.



RELICS OF A NAMELESS RACE.—While the ruins and relics of the old world form a theme for every schoolboy, there are antiquities close to this land that should challenge the very genius of research. Among the remarkable possessions of Yucatan, the peninsular Mexican state that lies southward of Florida, are no less than "sixty-two ruined cities," all which belonged to the races who occupied this continent before the days of Columbus. Most of these are in the desolate interior and almost inaccessible through dense tropical forests, but the travelers who have reached them report numberless remains of palaces, temples and long lines of streets that abound in sculptured facades, antique images and hieroglyphic inscriptions. The Mayas is the name usually given to the vanished race that constructed them, but there is much controversy on this point between learned men, and the inscriptions that might reveal have thus far proved undecipherable. The group of monuments pictured above, which stand near the Anthropological Building, are faithful reproductions from the ruins at Uxmal. This now silent city is said to be unrivalled for the magnitude of its buildings, the richness of its sculptured facades, and the almost classic beauty of its statuary. Conspicuous amongst its edifices are a so-called "nunnery" and the famous Casa del Gobernador, or governor's palace. The latter has a wonderful frieze, 325 feet long, exhibiting a row of colossal heads divided into panels. The nunnery is a huge quadrangle, with a frontage 280 feet long, and enclosing a magnificent court. The portal, arch, monoliths and other sculptures above are all moulds from these two buildings. Scholarship will some day unravel their story.



MASTODON AND DEVIL FISH.—Much has been said concerning the Exposition as an educational institution. Its effects in this direction can not be overestimated. The scope is so broad and far-reaching that its benefits to the human mind will become, as the years roll by, more and more apparent. There is no field in which its influence has not been felt, no region of thought, learning or enterprise that has not received a wonderful impetus from the great event. Art in all its branches has already felt and will continue to feel the stimulus; science has gained a wonderful momentum; mechanics will be benefitted and as it advances mankind will reap its share; literature has been stamped with the mark of progress and the spread of knowledge will be without limit. In no department have the opportunities for study been more freely offered than in anthropology. The exhibit in this department and that of ethnology is as complete as is possible for man to make it. The selection above gives but a meager idea of the whole extent of the display. Here is seen only a mastodon, one of that extinct species of elephant scientists tell about, and clinging to the ceiling with its hideous tentacles reaching out as if in search of prey, is an octopus, a marine creature of the mollusca, which is sometimes called the devil fish. The building from one end to the other is filled with objects every bit as interesting as the above, and all supplying an admirable field of study.



IN SHOE AND LEATHER BUILDING.—The World's Fair has done its part to uphold the venerable claim that "there is nothing like leather." This is the only industrial material that has here been honored with a separate and exclusive building. Above is a view of its interior, which the most casual survey shows to be full of interest and variety and by no means lacking in adornment. The sources and kinds of leather are in fact almost as numerous as the types of the animal kingdom, the skin or hide of almost every brute creature, from the alligator to the elephant, being converted by human industry into this valuable staple. All these classes of leather are here shown, whether of home or foreign production, with the successive stages and methods of manufacture. The chief articles made from leather are also shown in immense variety, the place of honor being given to the countless forms of footwear, a product for which this country now stands pre-eminent. The famous shoe-making towns of New England have an elegant series of displays. The Crispins of other lands are also here to compete, and from a dainty Morocco dancing slipper to a fisherman's yard-long boots, all the best models are arrayed in order. Incidentally are shown the footgear prevalent in every land from the age of sensible Roman sandals down to that of senseless high-heeled bottines, to-wit, this *fin de siècle* time we call our own.



MONARCHS OF PLAIN AND MOUNTAIN.—To some it may have seemed strange that a collection of natural history, including the two gladiators depicted above, should have found its way into the Shoe and Leather Building. But the needs and pursuits of humanity are curiously blended with certain of the lower animals. Who can dissociate the Arab from his horse, the Esquimaux from his dogs or the Laplander from his reindeer? The bison of the American plains, which we persist in miscalling the buffalo, has been ruthlessly exterminated from the path of civilization. The aboriginal natives of this country are also fading away, and it is easy to perceive the connection of the two facts. While the buffalo was monarch of the prairies, migrating in vast herds at stated seasons, the Indian found a sure subsistence even with bow and arrow. And as the buffalo was a good provider, so the other "critter" in this picture was the evil genius alike of Indian and frontiersman. Sometimes it was called the "mountain lion," but more often the painter (for panther) or catamount. Naturalists prefer to give it the Indian name of Cougar, and pronounce it the most savage feline discovered on this continent. When hungry it was liable to attack any four-footed beast, and this duel with a lordly buffalo may not only be a striking symbol, but an incident "from the life."



INTERIOR OF TERMINAL STATION.—Passing within the bounds of the marvelous White City the average visitor is almost always in a hurry. Whether at morn or dewy eve he is eager to plunge deep into the sea of fascinations before him. Going forth again, some hours later, he is no less likely to be tired and half-bewildered, and on both occasions, therefore, may fail to observe or appreciate the beauties that lie on the very threshold of this fairyland. One of these the artist crystallizes in an exquisite picture from the interior of Terminal Station, the view embracing what is known as its main or central section. Few of the hurrying thousands who pass through this stately hall, 200 feet in depth, would dream that it is almost modeled from that of the Baths of Caracalla, whose famous ruins in Rome still attest the splendors of a long vanished empire. A most striking effect is given by the wide gallery that extends entirely round it, and also by the frieze of twenty-four immense clock dials which indicate the time at all the chief cities of the world. A great deal more than this, however, can be learned in this enchanting hall. Under the shadow of these Roman arches the intelligence of the railroad official blooms into a flower of courtesy. Travelers to and fro can learn all about conveyances to all parts of the world; while those who are curious about the Fair itself, if they will but pause at the elegant Information Bureau, may hear in any language known to civilized races almost anything that civilized beings are interested in knowing.



THE WORLD'S GREATEST DYNAMO.—At the south end of the Exposition grounds, east of the Dairy barns, is the building of the Intramural Railroad Co. which contains the above Dynamo, the largest ever constructed for the generation of electric power. When it is considered that this railroad is $6\frac{1}{2}$ miles long, has sixteen trains of cars in constant movement, and this aggregate of 64 cars frequently crowded with passengers, some idea may be formed of the energy sent forth by this revolving giant. It may be desirable to many, however, to know just what an electric Dynamo is. In 1864, thirty years ago, the Italian Pacinotti described in a scientific journal an "electro magnetic machine," and said it could be used to generate electricity by applying power to revolve the armature. Nothing came of it at the time, but in 1873, at the Vienna Exposition, somebody accidentally picked up and attached to the terminals of an electro-magnetic machine the ends of two wires which were lying on the ground. These two wires happened at that moment to be attached to another similar machine that was running by steam power. The idle machine began to move like the other. Then became known what very strangely was not known before, or revealed by investigation, and the revolutionary twins were born, the dynamo and the motor, which are together changing the aspect of the civilized world. The dynamo grew in potency to meet the demand for electric lighting, and this Samson of the Intramural is by far its most powerful type applied to locomotion.



THE PERISTYLE AND GREAT SOUTH PIER.—Entirely in accord with the whole conception of the Fair is the idea of a grand water entrance from the outside world to the charms of this wonderful dreamland. It was a true measure of propriety, too, that this triumphal arch should be guarded on either hand by the States and territories which form the Union, and be surmounted by an artistic group of statuary representing Columbus making his entry to the White City. This is the Peristyle and the Grand Arch connecting the Music Hall on the north and the Casino on the south. The Peristyle is formed by forty-eight noble columns, twenty-four on each side of the central arch, representing the States of the Union and the territories. These columns all extend above the roof and are surmounted by heroic figures, fourteen feet in height, emblematic of the States and bearing the coat of arms of each one. The columns are over sixty feet high, the width of the colonnade being about the same, while the entire length from Casino to Music Hall is 234 feet. The Columbus Quadriga surmounting the Columbian Arch, consists of a huge chariot in which is seated Columbus, drawn by four horses and led by two female figures. At each side of the chariot is a herald on horseback bearing a banner. Thus is the east end of the Court of Honor, as is the west, adorned by an appropriate structure. From the view given above may be seen the great South Pier, the traction sidewalk and Lake Michigan.



THE GRAND COLUMBIAN ARCH.—Magnificent as are the structures around the Court of Honor, from the ponderous elegance of Manufactures Building to the queenly splendor of the Administration, the visitor after entering its precincts finds his gaze most constantly attracted to the water-gate that opens from the lake and the long, breezy Peristyle of which it is a central feature. It is refreshing amid all this wealth of art, this oppressive magnificence, to catch glimpses between the white columns of the placid blue of the waters. There they are eternally, stretching out to the horizon in that vast simplicity by which nature contrasts the pettiness of man's greatest work. And yet there is something noble about this arched portal of the Fair, of which a near view is presented above, inasmuch as it may be deemed to symbolize the highway from loneliness to life, from the dull past into the bustling present, and from the poverty of the realm on which Columbus landed to the beauty and abundance that have since been developed in it by the labor and intelligence of freemen. Never was a contrast so well expressed by art, never did King or Kaiser have such entrance to his Court of Honor as this archway that admits to the palaces of the American nation.

"America! half brother of the world!"



SUMMIT OF THE WATER GATE.—The impression given to the beholder of the above reproduction is one of great massiveness and strength. Such an impression is in perfect accord with the purpose of this grand adjunct of the World's Fair architecture. It is the crown of the superb Columbian Arch that forms the great water gate, which might be fancifully considered as the portal through which Columbus enters the White City. That it should be strong is wholly consistent with the fact of the vast wealth contained within. Consistent also is the idea of having the gateway guarded on either side by the States and Territories of the Union. The decorative work upon this grand pediment is rich and elaborate in the extreme. On the platform is the wondrous Quadriga group representing the triumphal entry of Columbus. Four horses abreast, drawing a chariot in which the great discoverer stands erect, are led by two female figures, followed by two mounted heralds bearing banners. On the heavy slab forming the upper portion of this crown is the inscription: "Ye shall know the truth and the truth shall make you free." The elaborate cornice is profusely decorated and bears the names of a number of the early explorers, among them being Ponce de Leon, De Soto, and Champlain.



APPROACH TO THE PERISTYLE.—The artist has been reveling in the wonders of the World's Fair as gathered round the Administration Building. In a measure he has been surfeited with classic stateliness and sensuous forms of beauty. Looking east along the Court of Honor, with its galaxy of architectural triumphs, he sees the blue waters of Lake Michigan smile lovingly between the columns of the noble Peristyle. Thither he will now go to refresh his wearied spirit with a glance at the face of Nature.

"At once the source, and end, and test of Art."

Leaving the plaza at the head of the Grand Basin he proceeds along the margin of its southern side. The landings, terraces, statuary, and flower-beds make this approach to the Peristyle an avenue fit for an emperor. Nevertheless he is arrested midway by the glimpse here presented of the facade of Agricultural Building. What artist with a soul for beauty could resist this entrancing picture? Examined and delineated from many points before it holds out a new witchery in the profile that here reveals itself, the lofty and elaborate cornice, the grand Corinthian columns, the rich allegorical pediment, the groups of statuary above and below—verily it is a triumph of Art that might excuse a momentary treason to Nature. Nor can it be doubted that all who view the picture will condone the artist's dilatory approach to the Peristyle.



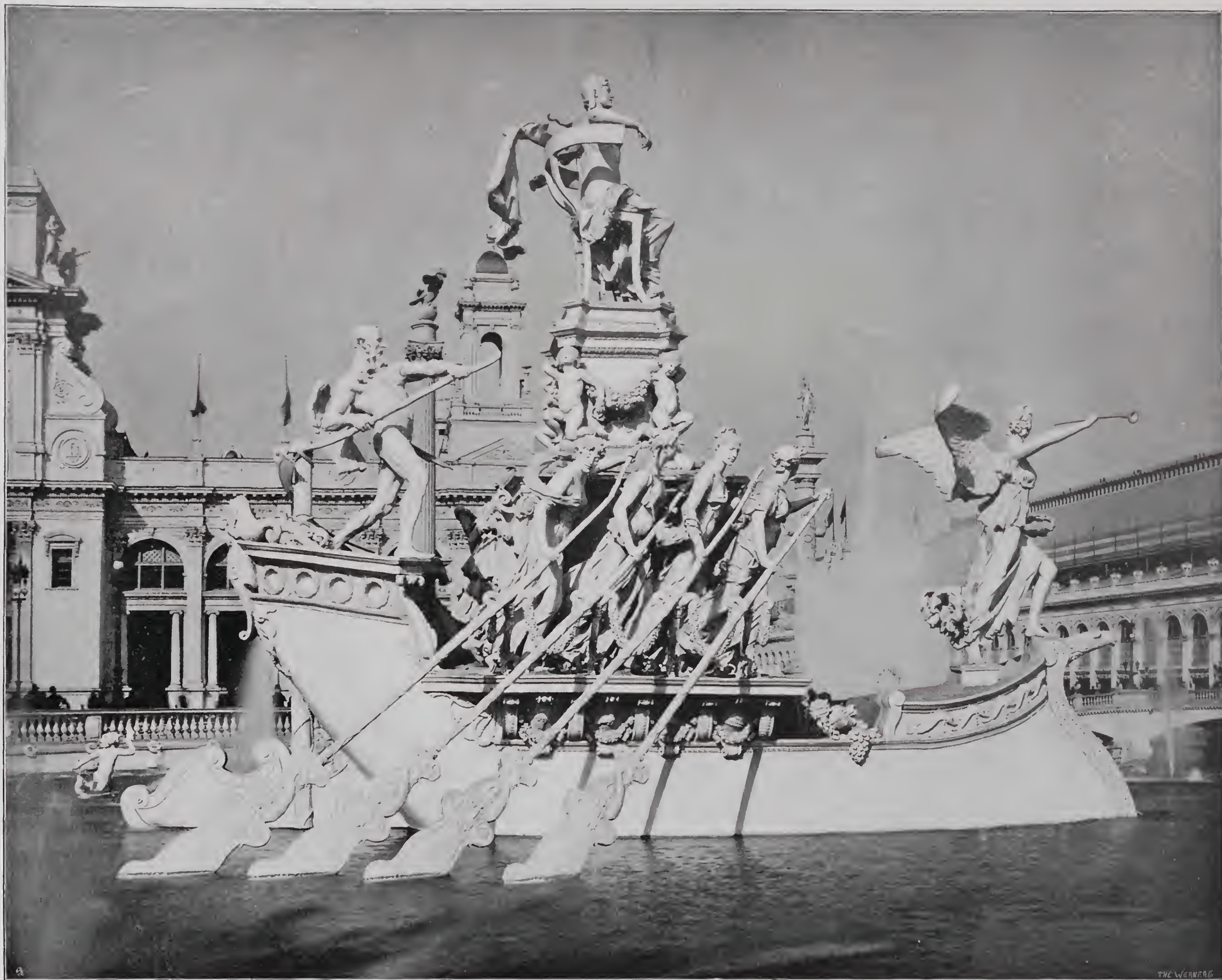
MAIN PIER, LOOKING EAST.—Weary with gazing at the splendors of the White City, its "cloud-capped towers and gorgeous palaces," the visitor is glad to emerge through the noble peristyle and rest his fevered sight on the bosom of Lake Michigan. Here it is he gets a view of the main or Casino Pier, though the above delineation is taken from the roof of the peristyle itself. This stately water approach is a delight which has made the Fair unique of all its class. The pier projects 2500 feet into the lake and is 400 feet wide. Its foundation work is of stone, and it is so constructed that there is safe landing in all kinds of weather. It has been justly called the front door of the Fair, as it is the only entrance from which an adequate view can be had of the chief architectural features. In the warm summer time about 100,000 visitors landed daily at this pier, and it is generally admitted that from no other approach can the Court of Honor be realized to equal advantage. At the left side may here be recognized the huge lake steamer "Columbus," which was kept busy all the season conveying passengers to the White City. Along the middle of the pier extends the moving sidewalk, a device of transportation on a continuous platform which was immensely enjoyed by weary sight-seers. To very many, indeed, the shining expanse of the lake is the chief enjoyment of the Fair, serving as it does in a restful fashion both to mirror and tone down its aggressive magnificence.



A FORTRESS IN REPOSE.—A picture, at best, is but a representation of what has been, or may be. One must take this grim-looking monster for the battle ship "Illinois," instrument of the power of a great nation, but here lying in repose near the palaces of peace and industry as a symbol of its vigilance and o'ershadowing protection. The view is taken from the shore end of the naval pier, probably in the early morning, for there are none of the customary throngs who come to inspect "Uncle Sam's Ship." The vessel is identical in appearance with the coast line battle ships "Indiana," "Massachusetts" and "Oregon." Following are the principal data as supplied by the Navy Department: Length, 384 feet; extreme breadth, 69.25 feet; draught 24 feet; displacement, 10,231 tons; twin screws, 9,000 horse power; sea speed, 15 knots; armament, four 13-inch breech loading rifled cannon; eight 8-inch and four 6-inch of same type; twenty 6-pounders rapid firing guns, six 1-pounders of same class; two Gatlings, and Whitehead or Howell Automobile torpedoes. All the guns here except the 13-inch and 8-inch are actual service guns; all vital parts of the vessel are steel-clad, the heaviest armor being 18 inches and the lightest 3 inches in thickness. At the forward end of the structure is seen the cone-shaped tower called the "military mast," with two circular tops for sharpshooters. The whole outfit is sufficiently ugly looking to be considered "dangerous" by whoever would venture to trifle with American right or dignity.



THE MAC MONNIES FOUNTAIN.—There are few human beings for whom running water does not possess a subtle attraction. Combine this with the aids and accessories of art and the charm is augmented in a very high degree. The masterpiece shown above is one which inevitably drew the attention of millions of the World's Fair visitors and held them spell-bound in an ecstasy of admiration. Among the triumphs of human genius with which the White City abounded the MacMonnies Fountain had a unique position of its own. The front view is here presented. The grand and stately facade of the Agricultural Building forms an imposing background to the picture. From the gently rippled surface of the water in the Grand Basin, the gracefully curving terraces are seen, rising by easy grades to where the spouting sea-horses seem ready to o'erleap the parapet to plunge forward into the quiet waters below. Flowing over the terrace is the crystal sheet of water, gushing, gurgling, frothing, as it rushes to the lowermost step, down which it shoots in a sort of mad enjoyment to churn in seething foam at the base. This fountain is indeed a wonderful conception and has added in no small measure to the fame of its designer. Other views of this masterpiece will also be presented from which the full grandeur of the idea can be better realized.



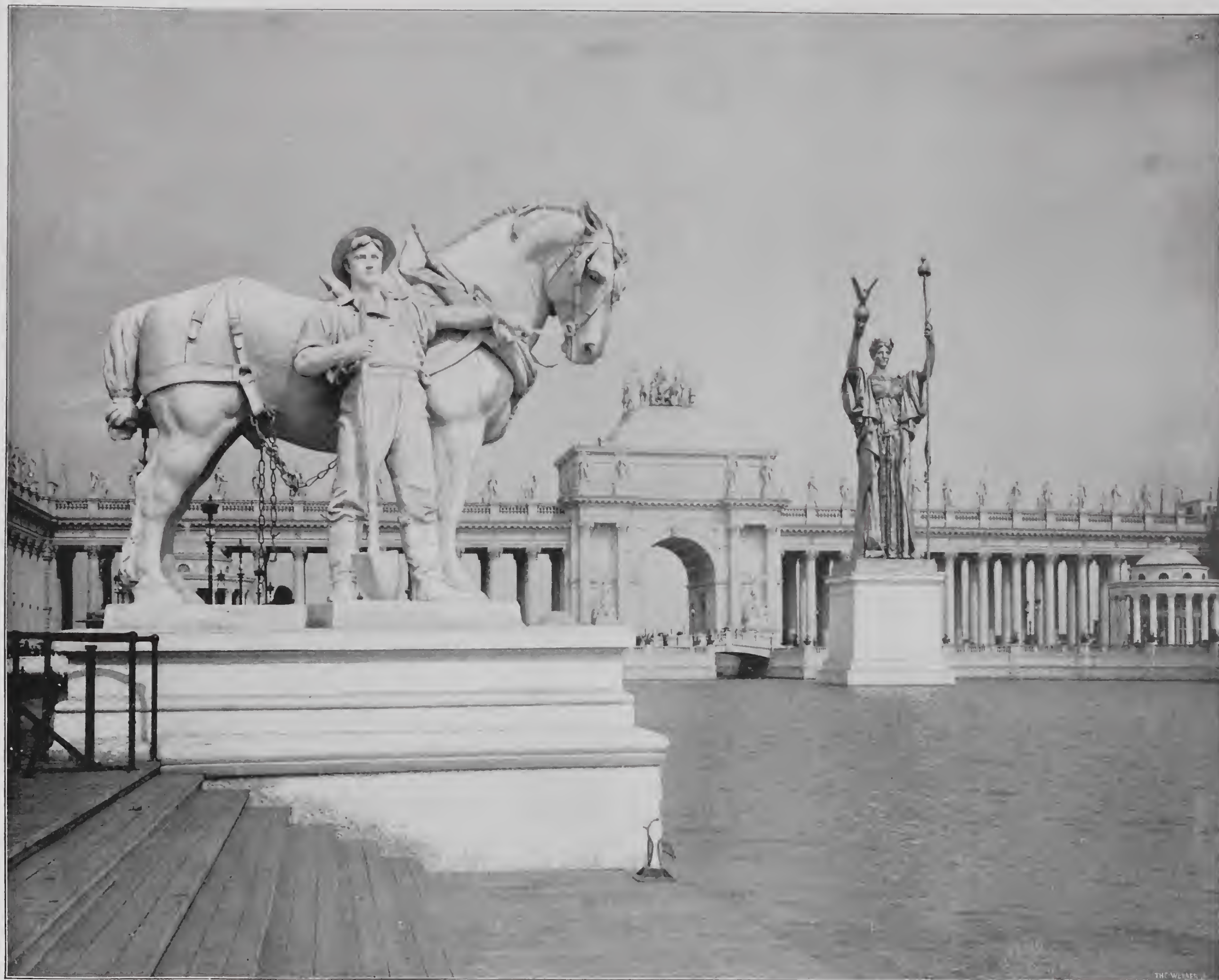
A DETAIL OF THE MACMONNIES FOUNTAIN.—That wonderful and elaborate conception which adorns the west end of the Grand Basin is frequently called the MacMonnies Memorial. An admirable title truly, for it is a work which will place the name of Frederick MacMonnies high in the list of the world's noted artists. The MacMonnies Fountain is a monument to his genius which excites a feeling of the deepest pity that it cannot remain intact in all its beauty and grandeur, to glorify the man whose master mind conceived it. It is practically impossible in any picture to show the fountain in its entirety. The detail above presented is one of its most interesting features. It is a huge barge of the style of classic ages. It is drawn by a number of spouting sea-horses, invisible in the present view. On each side are four female figures aiding the prancing horses to move the craft, by means of long-handled and fantastically bladed oars. These figures represent the arts and sciences. A grand statue of Fame rises in the bow, trumpeting the approach to land. Old Father Time is at the helm, while upon a high and ornamental pedestal sits Columbia. On the panel is engraved the motto "E Pluribus Unum." The barge represents the Ship of State and the entire conception is commemorative of the voyage of Columbus. The MacMonnies Fountain plays a prominent part among the delights of the Fair and this, its central feature, has been the theme of unbounded admiration.



THE MAC MONNIES BARGE "COLUMBIA."--The barge has from the earliest times been considered as the ship of state. It is the craft in which great potentates have always sped their way on missions of either duty or pleasure. Conquerors are ever represented as returning from the scene of their victories in triumphal barges, gorgeously decorated and often bearing trophies of their prowess. The barges of Alexander, Julius Cæsar, Marc Antony, and all the old Roman or Grecian heroes and tyrants had their own features, and these celebrities appeared in them with greater pomp and splendor than do the railroad magnates of to-day in their magnificent palace cars. The barge of art has ever been modeled after the Roman war galley, and in sculptured delineations only the highest forms of classical decoration are usually employed. The carvings around the stern and prow of the older types of these craft were elaborate in the highest degree, and the luxury of the appointments was in accord with the regal splendor which in those days prevailed among men in power. It was therefore a most happy idea of Mr. Mac Monnies to select a barge as the chief feature of his magnificent fountain. The view of it here given is but one of a number furnished in this series, and descriptions not only of the barge but of the entire fountain have been heretofore presented.



THE NORTH ELECTRIC FOUNTAIN.—An almost constant question on the part of the public was whether the electric fountains were to play at the time of any intended visit. These beautiful play-things of electrical science undoubtedly proved as strong an attraction as any other one feature of the Fair. Considering their importance in this regard, the cost of their construction and the expense of operating them was but a trifle. There are two of these fountains, one on each side of the MacMonnies memorial. The one shown above is the North Fountain, placed nearly in front of the south entrance to the Electricity Building. It is sixty feet in diameter, much larger than any of its class ever constructed. In the floor are over 300 perforations of different sizes, through which the water-jets are thrown to a height of 150 feet. Thirty-eight extremely powerful arc lights are used in the illumination of these jets. In the construction, arrangements were made to provide innumerable combinations and for many set exhibition pieces. The size of the basin and the great number of jets made it possible to display great sheaves of wheat, or enormous bouquets of flowers, mingled with showers of precious stones, all of them bearing a wonderful likeness to the reality. The cost of putting in the two fountains was but about \$50,000, and the expense of operating them was from \$500 to \$1,000 a night. But this, which at first may seem an inordinate outlay, was trivial as compared with the attendance these two features encouraged.



ADORNING THE GRAND BASIN.—Stand where one may it is a difficult task to determine at what point around the Grand Basin the most enchanting view is afforded. From the Music Hall is seen the handsome facade of the Agricultural Building, and as the eye glances over the placid waters the graceful outlines of Machinery Hall and the magnificently decorated Administration Building are seen at the western end, while the gleaming white of the MacMonnies Fountain flashes back the rays of the sun. From the Casino the imposing massiveness of the south wall of the Manufactures and Liberal Arts Building forms a grand frame for the northern side of the picture: the Administration and Electricity Buildings enclose the western end. From a point in the west the noble basin offers vistas that enchain spectators by the thousands as if under a spell. All around the margin at regular intervals are placed superb pieces of statuary. In the view presented above is one fairly illustrative of the rest. The subject is "The Boy and Horse." The animal is a noble type of the Norman breed, while beside it stands a lusty youth in a laborer's garb. Towering above the water-level is the statue of "The Republic" rising sixty-five feet from the pedestal upon which it stands. The eastern frame of the scene is the noble Peristyle, its forty-eight pillars representing the States and Territories, standing like so many giant sentinels over the water-gate formed by the magnificent Columbian Arch.



BOAT LANDING, GRAND BASIN.—Some philosopher has observed that a truly great occasion inevitably calls forth the right man or men. It is certainly remarkable that in this new land, where classicism is no more than a school phrase, architects were found to build up this great White City on such lines of imperial excellence as might satisfy Roman culture. And it is still more wonderful, perhaps, that American sculptors were also forthcoming who could adorn these buildings and grounds with figures that are worthy of imperishable marble. Among the detached figures at the Grand Basin, and on the adjoining inlets, a genuine admiration was excited by the horses and bulls, with accompanying human figures, that were the joint work of Messrs. Potter and French. Above is one of these groups that stands at the boat landing south of Agricultural Building, and it is hard to conceive of anything more appropriate and majestic as a symbol of the products with which the building is stored. The patient cultivation of the soil, which underlies all the strength and prosperity of the nation, as well as the calm dignity of rural life, seem to be typified in the sturdy frame and benign countenance of this most valuable of brute creatures. The singularity of these groups is that though executed by different sculptors the animal and human figures are in perfect harmony of composition.



GATEWAY TO SYLVAN SCENES.—With a due regard for the general fitness of things the decorations about the grounds are, where possible, purely American, and even in the cases of the importation of such accessories every effort has been made to introduce some feature characteristic of this country. Of course it would be entirely out of place, in fact an impossibility, to adopt such a course in connection with foreign buildings and foreign exhibits. It would scarcely be in keeping with the grand idea of the Exposition, for instance, to attempt the decoration of the British section with Star Spangled banners, where the Union Jack alone has the right to wave its folds, but there is nothing inconsistent in placing the American eagle over the lions couchants at the base of the Egyptian obelisk, as that imposing monolith constitutes but a feature of the general decoration and is not in any sense a foreign exhibit. Thus was it a happy idea to adorn the various bridges over the canals and lagoons with a purely American fauna. Above are shown the figures of two elk, erected on great square pedestals and guarding the approaches to the bridge connecting the Wooded Island with the grounds, at a point just in front of the south end of the Horticultural building. The sculptors have studied their subject well and the result is the production of perfect types of the American elk. Peeping over the bridge on the left are the towers of the Electricity Building and on the right a glimpse is obtained of the north end of Mines and Mining.



COLUMBUS TAKING POSSESSION.—One great and appropriate feature of the World's Columbian Exposition is the distribution, all about the buildings and grounds, of numerous statues and tributes to Christopher Columbus. This is appropriate because the Exposition is primarily a commemoration of Columbus' Discovery of the New World. The Court of Honor is doubly favored in this regard, as it should be by virtue of its being what its title indicates, the place of chiefest importance in the grounds. Over the Columbian Arch, which is the gateway into the White City from the outer world, is a figure representing the Genoese discoverer in the act of making his grand entry. This quadriga group on the Peristyle is remarkable for its conception and constitutes an interesting study. Chiefest, however, of all the representations of Columbus is the noble statue in the eastern entrance to the Administration Building. The sculptor of this superb work is Miss Mary T. Lawrence. Columbus stands on a great square pedestal, his right arm outstretched and holding in the hand a naked sword. In his left he lifts a standard from which waves the banner of Spain. He appears as just landed and after planting the standard on the soil of the New World, while its banner, caught up by the breeze, floats lovingly about his shoulders.



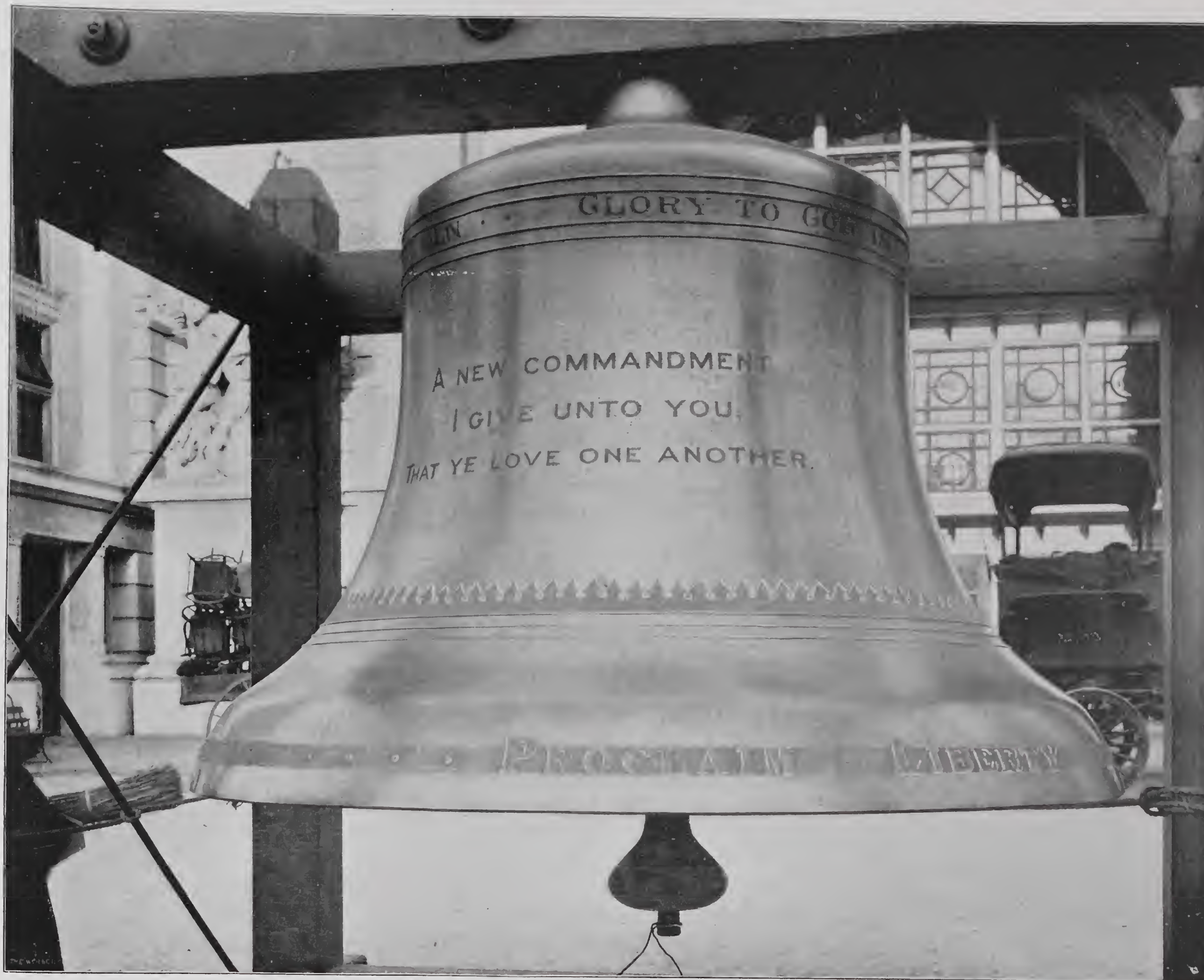
THE SANTA MARIA AT HER MOORINGS.—In the warm admiration excited by the collective beauty of the buildings of the Columbian Exposition, sight is almost lost of the brain-work that conceived the various details which go to make up the grand whole. The idea of having present fac-similes of the little fleet which brought Columbus and his followers to the New World was a happy one. The consort vessels were constructed at the expense of the United States, but the Santa Maria, the flag ship on whose quarter-deck Columbus trod as admiral, was built by the Spaniards and after participating in the grand naval review at New York was presented to this government. The little Caravels, hardly bigger than fishing smacks, as compared with the great ships of this day, were towed across the ocean, the Nina and Pinta under command of American officers and the Santa Maria in charge of a Spanish captain. They had a pleasant and safe voyage, no such mutinous spirit being on board as caused the great discoverer so much anxiety four hundred years ago. The Santa Maria lays fast at the wharf in the inlet just east of the Agricultural Building. Naturally she proves a very attractive exhibit, and there is no hour in the day in which her decks are not crowded by the wondering and curious visitors.



THE NINA AND PINTA AT THEIR LANDINGS.—No less interest attaches to the Nina and Pinta, the two consorts of the Santa Maria, than to the flag-ship that bore the Great Admiral in person. Lying at their wharf at the east end of the Agricultural Building, they attract as much attention from the public as the Santa Maria itself. The three caravels are now the property of the United States. The flag-ship was built by the Spanish government but has recently been presented to our Navy Department. The Nina and Pinta were constructed at the expense of this country, an appropriation having been made for that especial purpose. They were commanded by officers of the United States Navy and were towed across the ocean by United States cruisers. On arrival at Havana they were loaned to the Spanish authorities in order that they might participate in the naval display at New York. The Santa Maria was commanded by a Spanish officer and towed by a Spanish cruiser. She also took part in the review and the three were then brought to Chicago as a feature of the Spanish department at the Exposition. The Nina and Pinta are both smaller vessels than the Santa Maria, which is less than 100 feet in length. The commission having in charge their construction were engaged for six months in studying ancient models and documents in order that the caravels should be, as near as possible, fac-similes of the originals.



CAMP OF THE WEST POINT CADETS.—It was a bright inspiration of the War Department, or whatever official suggested it, to send the military cadets of West Point to the World's Fair for a summer outing. Such an experience was more valuable than a season's college work in almost every department of their training. They could see in the White City some of the greatest structural and engineering achievements of the age. Every branch of art, and every region of science and industry, was illustrated in their presence by its ripest fruits. They saw the weapons and military types of many lands, even to the fierce aborigines they may have to deal with in frontier life. They saw the world at large, indeed, with its peoples, customs, products, and comparative resources in such rare completeness as geographies, histories and travel records could never unfold it; this very contact with foreign races and their ways being the highest possible stimulus to manliness, courtesy, generosity, patriotism, and all the noble virtues that become an American soldier. The picture above is of the cadets' camp on the plaza near the Federal building, a patch of velvet sward that looks out on beautiful Lake Michigan and must be a charming memory even to those who feast upon the Hudson every day of their lives. The cadets reached the city on August 19, and broke camp for the homeward trip August 28.



A MISSIONARY OF LIBERTY.—The above bell is, with the exception of being larger and heavier, an exact duplicate of the original Liberty Bell which has hung in Independence Hall for so many years. This bell has a mission. It is to travel around the world, starting at the World's Fair, ringing its appeal everywhere for liberty and for "the Parliament of man, the Federation of the world." The idea of casting such a bell first originated with Mr. W. O. McDowell, of Newark, N. J., and was suggested to him by seeing one of his little sons carrying about a small bell after having visited Independence Hall. He was successful in organizing a Bell Committee, which received contributions of material. When the idea became generally known the people all over the country took an interest in it. The bell was to be constructed of the metal of revolutionary relics which could be melted and cast. The relics began at once to pour in upon the Committee. The ladies of the country have been especially active in the work. The Daughters of the Revolution, under the leadership of such well-known ladies as Miss Mary Desha, of Washington, Mrs. Schuyler Hamilton, Jr., Mrs. Roger A. Pryor, of New York, and Mrs. John Quincy Adams, of St. Paul, Minn., have been earnest promoters. A granddaughter of Benjamin Franklin, resident of Pennsylvania, and a daughter of Sam Houston of Texas, served on the Committee and have worked nobly.



AMONG ABORIGINAL EMBLEMS.—The above view affords an interesting study of the characteristics of the aborigines. It is, to speak scientifically, the Ethnographical exhibit of the department of Anthropology. The display is on the border of the South Pond. It not only explains the habits, customs and manners of many savage tribes, but also affords an insight into their religious beliefs and their superstitions. In the view presented may be noted the huts which form dwellings for some of the Indians of British Columbia. The most prominent features visible, however, are the grotesquely carved posts of various heights which stand just without the entrances. They are known as Totem Poles and are to commemorate heroic deeds in the lives of those beside whose habitations they are erected. Totem Poles are thus described by a well known traveler. Most of them are three or four feet in diameter and about thirty feet high, though some attain an altitude of sixty, eighty or even one hundred feet. The height of the pole denotes the rank of the deceased. The natives value these ancestral relics very highly and refuse to part with them at any price. It is supposed that only rich natives could have had the honor of a Totem Pole. The carving, however crude it may seem, represents a great deal of time and labor for the native sculptor. Moreover, it is customary to give a grand banquet, free to all comers, whenever such a pole is raised. Hence one of these decorated family ornaments probably involves, in all, an expenditure of several hundred dollars.



DOWN IN THE WINDMILL SECTION.—Of the vast numbers of visitors who have thronged the Exposition from day to day, all bent on seeing as much as possible of its wonders, only a comparative sprinkling invades the territory south of the Stock Pavilion. So much is to be seen in the northern part of the grounds, followed by the fascinations embraced in the Court of Honor, that the majority are fain to content themselves with a hasty survey of this region from the Intramural railway. Thus it is commonly spoken of as the Windmill Section, a number of those useful machines being always seen in motion as the train circles round on the southern loop. Meanwhile the place is teeming with interest, and there are many admirable views to be had of the clustering palaces that extend for two miles north. The above picture is taken from near the front of the great Live Stock Exhibit, and embraces at the right a glimpse of South Pond and in the left distance the dome of Administration Building. The vast pile of Agricultural Building, including the annex devoted to agricultural implements, is also seen to advantage, while the elegant towers of Machinery Hall break the vista to the west. The less picturesque of the utilities are close by and all around, for the section is redolent of the material of prime beef; the dairy barns are yonder to the right, the lumber interest is strong in the Forestry Building and Loggers' Camp, the White Horse Inn is suggestive of rural excursions, and the bakeries, saw-mills, oil sheds, and similar establishments, are so many desirable accessories even to the existence of beauty.



THE WERNER 6

A MATCHLESS PERSPECTIVE.—Standing alone, with not a vestige of any other structure in sight, the Manufactures and Liberal Arts Building presents in itself a remarkably striking view. No domes are needed here to make an imposing edifice. No lofty spires are requisite to engage the attention of the beholder. No gigantic pylon has been constructed here to make the more impressive some grandly decorated portal. And yet the attention of the observer is at once seized and fascinated by the very hugeness betokened in the long-drawn stateliness of this majestic facade. Its strength and solidity would be fully as apparent were there dozens of other structures around it. But the view here presented of this mammoth building is that which is best calculated to impress the visitor. In the foreground the East Lagoon is glinting in the sunlight. In the center rises one of those superb corners which, while not very lofty and not excessively large, while in no way inviting notice by elaborate ornamentation, is awe-inspiring by reason alone of its massive grandeur. To the left, in the shadow, is the north end of the building, and above the cornice looms that imperial roof, so perfect in its sweeping lines that even the whole vast area conveys no appearance of flatness. Stretching away into the distance, in faultless perspective, is the magnificent western facade, carrying with it the thought of the beholder into vagueness and repose.



MOONLIGHT ON THE GRAND BASIN.—There is a sad impressiveness in the appearance of a great city during its hours of nightly repose. Sleep and darkness have suspended for a time its fierce activities, but so much care and suffering, crime and poverty, are known to be within its walls, that the chance pedestrian who thinks of it is invariably filled with gloom. How different is this view of the great White City basking in the moonlight. Silence is here too, and comparative obscurity, but the ghostly towers and statuary that loom up against the sky have no other associates than those of beauty, peace and enjoyment. It may be supposed that a few hours previously a hundred thousand people were around this Court of Honor, but all or nearly all were in the heyday of joyous life, happy themselves and making others happy around them, while a similar happy gathering will succeed them here tomorrow when the sun shall have relieved the moon from duty. Therefore the spectator here has no painful thoughts, or at the worst

He feels like one who reads alone some banquet hall deserted,
Whose lights are gone, whose garlands fled and all but he departed.



IN LUNA'S LIGHT ALONE.—The Electricity Building stands silent, solitary and in the gloom of night. But a short hour ago all within it and without was a scene of brilliant illumination. Electricity held full sway. From numberless arc lights strung around in great profusion, a dazzling glare was shed upon the buildings and grounds. The interior was simply in a blaze of effulgence. Flash followed flash in quick succession from every part of the building, and here and there were towers and shafts and pyramids, gleaming from base to summit with the most fantastic array of colored lights. The scene was one of gorgeous splendor and the spectators thronged about in a daze of wonder and admiration. It was as if all the lightnings of the firmament had assembled here to engage in a wild and unrestrained revel. But now the electric spark is dead and the dazzling illumination is succeeded by silence and obscurity. Somber indeed looks the building, and like sable guardians the towers above it loom up against the sky. But the moon is breaking through the clouds and those banks of vapor which but a moment ago were dark and heavy are now luminous, and the light, straying earthward, falls upon the gently rippling waters of the lagoon, flecking its surface with patches of silver. Luna, Queen of the Night, is the sole illuminant, and her sweet silvery beams are in restful contrast to the fierce splendors of the electric lights.



TWILIGHT ON THE WEST LAGOON.—A hush is over the great White City. Evening has let fall her mantle and the filmy shade of twilight is fast settling into the somber gloom of night. The sense of peace and quietness is complete and all-pervading. In the heavens a few early stars are glowing, and their softened rays, shooting earthward, are reflected by the waters of the West Lagoon. Standing on the bridge near the north end of Wooded Island, the beholder can drink in a scene of most tender witchery. Gleaming and still lie the waters of the channel, their gentle ripples scarcely noted in the starlight. Above are banks of cumulous clouds, only a shade or two darker than the gray sky. Circling like a crescent in the background is a dark line, partly formed by the Wooded Island, its outlines looming up like a ridge of blackened cliffs over the light-besprinkled waters. Close at hand, on the right, is seen the south half of the Horticultural Building. Above it is visible a section of the great dome. Like a row of sable sentinels stand the columns of its facade, as if guarding the dark and gloomy portal. Beyond is the Transportation Building, its long roof making a sharp line against the sky, while the obscurity and distance completely hide from view the magnificent decorations of the Golden Doorway. Partly screened by the Wooded Island is the Mines and Mining Building, only faintly discernible in the gathering gloom. It is a scene and an hour most conducive to deep reflection.



SHORES OF WOODED ISLAND.—One scarcely knows which feature is most worthy of admiration in this tableau from the World's Fair. It is such a rich grouping of land and water, shore and foliage, bridges, statuary, flowered terraces and majestic buildings, that the eye roves in delight from one charm to another without waiting to fully realize the exquisite loveliness of either. The artist's point of view is at the bridge-crossing between the Electricity and Mining buildings. Thence, looking toward the north, one is enabled to take in the sweep of the island shore, the pavilions and huts that nestle in its bosky coves, and the wealth of cool shadow created by its verdure along the placid lagoon. In this line of vision, also, three great structures, totally distinct in character, rise up in succession to challenge the worshiper of the beautiful. The United States Government Building, with its lordly dome, is first in order and impressiveness; next the Fisheries Building, full of rounded quaintness, and farthest in the vista that dream of Grecian splendor which is the fitting casket of the gems of Art. How sad it is that all alike are fragile and ephemeral. How true that

"Loveliest of lovely things are they,
On earth that soonest pass away."



FROM THE GOVERNMENT LANTERN.—High above the noise and bustle of the White City, to the lantern balcony on the dome of the United States Building, the photographer has betaken himself to look upon the captivating scene below. The lagoon is so perfectly placid as to form an exquisite mirror of its chief beauties. The foliage around the wooded island, whose northern end stretches beneath, is duplicated by a fringe of shadow in which every leaf seems perfect. Beyond, in the western channel, the dainty pile of the Woman's Building is similarly reflected, as are, also, the graceful bridges that lead to the Fisheries Building from the island and the plaza on this side. Scarcely can one be tempted to bestow more than a glance on the forest of buildings that extend to the west, gay as they are with minarets, towers, and streaming banners, there is such a weird fascination in this spectacle of the calm lagoon and the loveliness that is imaged in the waters. For once there is not even a steam launch in view to break the spell of quietude; no gay gondolier is pushing his bark over the glassy surface. If any such there were one might fancy him gazing below as does the bard of Ireland on famed Lough Neagh, where

"He sees the round towers of other days
In the wave beneath him shining."



BIRD'S EYE VIEW TO THE WEST.—Looking directly westward from the roof of Manufactures Building, at its northwest corner, the photographer has obtained a picture of surpassing beauty and interest. Apparently just beneath lies the Wooded Island, stamped like a piece of embroidery on the burnished waters, its intricate paths and alleys gleaming white through the foliage as bands of silver. Here and there, amid the soft greenery, is a patch of brighter color that locates the rose garden or other assortment of flowers, while the Japanese Hoo-den, the Hunter's Cabin, and similar garden structures peep forth as little toy houses. The airy bridge approach has its throng of pedestrians. Others are dotted like ants, single and in groups, along the island walks. In the lagoon and its channels the gondolas and steam launches are gliding to and fro. It is a spectacle of life and movement absolutely without noise, for at this height of observation all sound is deadened save the flapping of the standards on the roof just below. Beyond the Wooded Island looms up, in majestic proportions, the crystal dome of the Horticultural Building, the parapets beneath it, the statuary and the columned facade having the general effect of a miniature palace in ivory. From no other point is this Temple of Flora seen to better advantage than here. Southward of it is a section of Festival Hall. North are quite a group of buildings that stretch on until they blend with the breezy pinnacles of the Midway, the Ferris Wheel towering above all like a spider web traced against the western horizon



A VISION OF FAIRYLAND.—Happy must be the birds that fly over the White City of the Columbian Exposition. They can certainly rejoice in such views as are not given to mortals. Even this partial glimpse of the artist at once beggars description. A correspondent of an English magazine despairingly writes of it: "Considered as a coup d'oeil, regardless of the material used in the construction of the buildings, it is, I veritably believe, the grandest sight the human eye has ever encountered. At first you will not believe in its actuality. Your imagination has played you a trick. * * * Yet it is still before you, growing more distinct, increasing in grandeur as you gaze. Let me try to describe it to you more in detail. On your left a triumphal arch and lofty colonnades, through which the blue waters of the inland sea laugh and sparkle in the sunlight. Before you a grand canal that would make Venice blush, lined with the finest specimens of the plastic art. Back of these are gilded domes, awnings and colossal statues, and away on your right, at the head of the grand canal, as a fitting source for its waters, a fountain with basin piled upon basin and presided over by a majestic group, all except the gilded statues, the domes and the awnings white as the driven snow. * * * Much as has been said about these buildings enough never can be said. They are the realization of a dream—the dream that childhood sees before it as in the picture of the 'Progress of Life,' the only realization of a complete and perfect beauty I ever expect to behold."



A GLORIOUS SOUTHERN PROSPECT.—The area of the White City is so vast, and its beautiful and striking features so impartially distributed, that from no given point can a satisfying or comprehensive view of the whole be obtained. It is a congeries of charming pictures that must be taken separately for appreciation; a diadem of many jewels to be gazed over one by one. If there be any single spot from which the survey is at all complete it is at the far north end, whence the above delightful view was taken, and yet this is no more than the segment of a dazzling circle, along any radius of which the beholder might gaze with an equal rapture. But this is truly an enchanting outlook. It follows the south-eastern sweep of the lake shore, taking in the battle ship "Illinois," the two great landing piers, the leviathan Manufactures Building, and the series of lesser palaces that have been permitted for their very loveliness to come nearest to the mirror held forth by nature. The groups of buildings inland will also claim attention, and each will be identified by its special note of prominence, but despite of every counter-charm the eye will constantly revert to the gleaming expanse of water, the long shore line, the distant hive by the Calumet, and on, and on

"Till all

The stretching landscape into smoke decays."



ALONG THE LAKE SHORE.—If Steele Mackaye's great building of the Spectatorium, which proved such a financial white elephant, had been erected for no other purpose than to give the photographer this outlook over the charming White City, it could not be said to have existed quite in vain. The point of view is at the extreme northern limit of the Fair grounds. The Iowa State building with its turreted wings, embracing the original Jackson Park "Shelter," stands just below in the forefront of a cluster of foreign buildings. The graceful curve of the lake shore, with its fringe of shining roadway and embankment, is like the section of a circlet enclosing a parure of resplendent jewels. Even the patch of tranquil water but intensifies the magnificence of the scene beyond. Near and radiant shines the beautiful Art Palace, its lines of Athenian elegance showing clear-cut against the foliage and the crowding domes afar. Conspicuous amongst these is the lofty representative of Illinois; further to the left, across the turreted Fisheries Building, is the more ponderous dome of the National structure; a companion feature to the right is the glistening crown of Horticultural Building, and shadowy but beautiful in the far center, over the shoulder of the huge Manufactures Building, is visible that dome of the Administration which is the crowning glory of the Fair. As to the lesser buildings, beneath and between these, their "infinite variety" can only be judged of by a patient study.



OVERLOOKING THE STATES.—While a view of the White City from any point of observation cannot but be interesting, it is a sight to stir the blood in patriotic veins to stand on some elevation and look over the north end of the Exposition grounds. Picturesquely grouped together are the buildings which represent the States and Territories of the Union. It was a happy thought of the Exposition authorities to place these structures as they have done, and the interest taken in the matter was at once manifest on the part of the commonwealths that began, so soon as they learned that such an arrangement was decided on, to make application for space. While of course the main buildings of the Exposition, by reason of their size and character, are the objects of especial admiration, those of the States prove a feature of high attraction besides being a great comfort and convenience to the public. The visitors as a rule never fail to call at the building of their own State, and register their names, being certain also to find in them many pleasant reminders of their distant homes. But the chance spectator of this magnificent array of structures, let him be from what State he may, must exult as he realizes that he is a part of the grand exhibit which is called the World's Fair, for it may be said most truly that the American people are here in evidence no less than their arts and industries, and the observer among these State buildings may meet every type that dwells between Florida and Alaska.



ILLINOIS BUILDING.—In many respects this structure failed to meet the anticipations of those who looked for something far beyond the ordinary. It was hoped and fully expected that the building of the state in which the World's Columbian Exposition was to be held would certainly be an edifice remarkable in every way. After all, however, the main objection offered by the critics is that it looks top-heavy, its gigantic dome being out of proportion to the height and size of the building. This dome is assuredly not graceful, and gives the impression of a vessel sitting too high above the waters on which she should ride. The building is extensive, 450 x 160 feet in area. A transept, each end of which protrudes 50 feet beyond the walls, affords two grand entrances north and south. Running entirely across either end is a wing or pavilion affording east and west entrances. The structure is three stories high and over the transept rises the great dome, 235 feet above the ground and 72 feet in diameter. While the main walls are but 47 feet high the ends of the transept rise to 72 feet and the walls on the east and west fronts are 54 feet. It is entirely appropriate that this building should be given the prominent position it holds. It is situated upon a high terrace and from the south entrance a superb view of the Lagoon and Wooded Island can be obtained. The Memorial Hall is used for a school room exhibit, besides embracing many historical objects usually kept in the state building at Springfield.



PRODUCTS OF ILLINOIS PRAIRIES.—One touch of nature makes the whole world kin. Among all the World's Fair exhibits, as tokens of industry, none catch the popular heart so readily as those that are formed of the simple products of nature. They are to be met in every one of the great departments, but perhaps more numerous in the group of State buildings. Many such exhibits are beautiful and refined decorations. Some almost rise to the dignity of works of art. But in all cases they are appropriate and easily understood. They tell a plain story. Who could mistake the meaning of the pyramids, liberty bell and other figures constructed of juicy California fruits? The tobaccos of Kentucky, the corn of Iowa, the native timber of Wisconsin, the minerals of Colorado and other states, whether built into whole pavilions or single figures, denote in the plainest language the bounties with which kindly nature rewards the industry of man. In the Illinois State Building was shown the above picture of a thriving farm and homestead. Every figure and shade in it is formed of prairie growths of cereals, grasses, berries and other products. The beautiful curtain even is made of silky corn tassels. It is a glowing symbol of abundance, industry and peace. It tells of a thrifty farming class who spend

"Their days in peace, and fatten'd with content."



BLIND MAN'S BUFF.—The group of sculpture delineated in this view, representing a familiar game of childhood, stands in the Exposition grounds near the south entrance of the Illinois State Building. The artist was Mr. O. Richards, and it is the only adornment of its class in the vicinity of this edifice, though crowds have been constantly attracted to the dainty allegorical sculptures to be seen within. Nevertheless this group found multitudes of admirers, and many there were who gazed on it with moistening eyes as it renewed to them the merry pastimes of their own juvenile days, or mayhap those of beauteous children whom they had loved and lost. The little ones created by the artist are playing "Blind Man's Buff," evidently not far from their home, amid a cluster of tree-stumps that may be the last remnant on a clearing. The dresses they wear and the ferns that carpet the earth betoken the warm summer season, probably in the joyous days of school vacation. The girls are beaming with delight to think themselves in good hiding, and have just screamed out "Ready!" to challenge to the search their brother who wears the blind. He, the little rascal, is not so loyal as he should be, for as he gropes round the tree-stumps he is furtively lifting the bandage to catch a glimpse of his intended victims. The group is in every respect a charming one, and to many will recall the pathetic demand of Longfellow: "Ah! what would the world be to us if the children were no more?"



CALIFORNIA BUILDING.—This structure is interesting as representing the old mission style of architecture that prevailed when San Luis Rey, San Luis Obispo and other Jesuit Missions were in their glory. The California Building is modeled after the mission house at Santa Barbara but possesses some features that vividly recall others equally well known. The outer covering is a material nearly resembling the adobe or primitive brick, very commonly used in the west for house construction. The length of this edifice is 435 feet by 144 feet in width. The height of the walls to the eaves is 50 feet, but there is a further height of 15 feet of the roof ridge. The solid and somewhat sombre appearance of the building is relieved by the great dome, 113 feet high, rising above the center. Around this dome is a roof garden filled with the luxuriant plants and choice garden products of this most fertile State. These also greatly tend to soften the austere lines of the building. In the construction of the windows, too, there has been some degree of embellishment attempted, as there has been in the entrances, both of which are richly graceful in design. In the towers which surmount the square-corner pavilions are placed some of the old mission-bells, and their music as it floats out upon the air cannot but be pleasant to the visitors from the Pacific Coast who are accustomed to hear their melody. The exhibits in the California Building consist chiefly of fruits, wines, mineral ores and handsome native woods.



EMBLEMATIC STATUE OF CALIFORNIA.—Great is California and great is the exhibit she has made at the World's Fair. Being to a large extent perishable, it was a task of no small difficulty to keep the gaps filled up that it might always appear a credit to the State and to those who had the exhibit in charge. The imposing orange pyramid in the Horticultural Building is a source of constant labor, as is also the "Liberty Bell" in State Building, constructed entirely of fruit. The exhibits in this latter structure prove to be among the most interesting features of the Exposition. The horticultural department is exceedingly attractive. The view presented is a reproduction of the most striking scene in that division. Around the walls are large panel paintings giving excellent ideas of both the wild and the cultured portions of the State. Views of the mammoth trees, of fields of ripening grain, fruit farms of vast area and of all the departments of her extensive tillage and floriculture are shown in orderly sequence. On the floor a large space has been allotted to her wonderfully fertile Humboldt County, in which pavilion are such fruits of the soil as only California can boast. Beside this pavilion has been placed the magnificent statue of California herself. Standing erect, crowned with a wreath of native foliage, she holds in her right hand a strand of grape-vine, while her left supports a banner and a shield bearing on its surface the figure of "Columbia."



A CALIFORNIA FORTY-NINER.—Above is the picture of a statue in the San Diego County section of the California Building, representing a typical Californian "forty-niner." There was a time when this State was only thought of as a producer of minerals. A little later its territory was given over to cattle raising, and its fertile plains afforded magnificent pasturage for the bovine herds. Today this interest is largely succeeded by that of agriculture, and the vast area of the valleys which only yielded grass for the live stock, now produces quantities of the most delicious fruits in the world, besides cereals in such great abundance as to establish the claim of the State to agricultural prominence. Cotton, sugar-cane and rice, are grown in many portions of the State, and all the fruits found in the temperate zone flourish admirably, while there are also raised in abundance, oranges, lemons, figs, olives, almonds and pomegranates. The success attained in fruit growing in California has caused a great influx of people from the East, who have taken up land and put it under cultivation. Science has been brought to bear and experiments have been made in the propagation of semi-tropical fruits with the most satisfactory results.



STATE BUILDINGS.—The chalets that are dotted so picturesquely on the slopes of the Alps have furnished an appropriate type for the building of New Hampshire, a state which is often termed “the Switzerland of America.” The beautiful position allotted to it, directly fronting the lake, makes an added charm for the visitors who linger in its shady veranda or the overhanging balcony of the second story. Within all is neatness, refinement and comfort. Vermont has delved for her State Building among the ruins of the past, the unique structure shown being an exact model of a Pompeian villa, just such as Glancus and his friends might have dined in on the fatal night when Vesuvius began “vomiting destruction.” The space given to Maine was a narrow angular lot, but even this tying of the architect’s hands did not hinder him presenting a dainty little structure, which has a series of balconies, round projecting bays, high square dome and an all-surmounting lantern that bespeaks the New England shore. Maps, paintings and historic curios in abundance are among the treasures sent by this State to entertain the passing guest. “Little Rhody” has chosen for her State Building a classic model, the above being a true type of a two-story Greek mansion, with stately portico, fluted Ionic columns, balustraded roof and all the other features of Athenian elegance. The grounds of this building contain a vine-covered arbor and are planted with flowers of the “old fashioned” kinds that bloom in the land of the Pilgrims.



STATE BUILDINGS.—The old residence of John Hancock was taken as a model for the Massachusetts State Building. The style is colonial. It is three stories high, the upper one being lighted by dormer windows. Above the roof rises a cupola and on this stands a weather vane formed of a gilded codfish. A flower-laden terrace surrounds the house, which with the great liberty-pole in front makes the similarity between it and the original very striking. The New Jersey Building is also patterned after an old house of Revolutionary fame, that in which Washington made his headquarters during the winter of 1779 and 1780. The structure varies a little from the original by having an additional wing and more piazza space. Naturally the architecture is colonial and was adapted not so much for show as for service. Palatial is the only word which will characterize the New York State Building. The structure proper exclusive of terraces, verandas and porticos, covers an area of 14,538 feet. The entrances are grand and are guarded by casts of Barberine lions. Busts of noted New Yorkers adorn the various niches and the interior appointments and furnishings are in perfect accord with the imposing front. The Connecticut Building is a type of many of the prominent residences of the State. It is 72 x 73 feet in size and two stories high. In front is a grand portico partly roofing a wide balcony which extends the entire length of the structure. The interior affords a home during the Fair for the Connecticut Commissioner and his family

PENNSYLVANIA



MARYLAND



DELAWARE



FLORIDA

STATE BUILDINGS.—The stately edifice erected by Pennsylvania is among the striking features of this section of the Fair. The style is colonial and the material of the first two stories Philadelphia pressed brick. Above the structure rises an imposing tower, being a reproduction of the clock tower on Independence Hall, the home of the famous Liberty Bell, now an exhibit at the Fair. This building undoubtedly is among the handsomest of the state constructions. Statues of many of the celebrities of Pennsylvania have been placed in conspicuous positions. The Delaware Building is small but extremely pretty. Its style is southern, having the wide veranda around it so common to that section. The building is 60 x 58 feet in dimensions and has wide arched and pillared entrances. It was one of the first to be completed. In strong contrast as to size is the Maryland Building close at hand. This is 142 x 78 feet in area and its pure Corinthian architecture easily makes it a mark for the eye of the visitor. The building is three stories high with the main entrance through a Corinthian portico which extends up to the second story. A wide piazza runs the entire length of the front and its decked roof forms a balcony from which a grand view of the surroundings is obtained. Florida chose for her State Building a model of old Fort Marion, the noted Spanish fortress at St. Augustine. In point of antiquity this certainly outranks any other structure on American soil that has been reproduced at the Exposition.



STATE BUILDINGS.—Ohio was given a fine location near the Palace of Fine Arts for her State Building. It is a delightful structure 100 x 80 feet in area and two stories in height. The architecture is of the Italian Renaissance. The front entrance is recessed in a half-circled portico of eight Ionic columns, which rise to the cornice of the building. These columns are in pairs and have wide spaces between. As is natural and appropriate the Virginia State Building is an exact reproduction of Mt. Vernon, the home where George Washington lived and died. The main building is 94 x 32 feet and is two stories with an attic in height. The entire front has a portico, the roof of which, projecting from the eaves of the main building, is supported by a row of large columns. This portico is ornamented with a somewhat elaborately designed railing around the top. The portico is 14 feet wide and is provided with ample seating conveniences for the visitors who come to reverently inspect the one time home of the Father of his Country. The peculiar architecture of the Michigan Building gives it an imposing appearance. The roof shoots upward in numerous sharp angles, their almost perpendicular slopes being ornamentated with fanciful dormer windows. The aim of the architects in the construction of the West Virginia State Building seems to have been a combination of beauty and simplicity. The style is southern colonial with the broad, hospitable piazza so thoroughly characteristic of the Virginian home.



STATE BUILDINGS.—An interesting structure to look at is the Indiana State Building. Gothic in its style of architecture, it is marked by handsome cathedral windows and a number of towers and turrets which give it an extremely picturesque appearance. The main entrance is in a large tower which rises from the ground and is surmounted by a spire that reaches a height of 150 feet. The first story is constructed of stone quarried in the Hoosier State and the two above it from wood and staff. A wide veranda extends entirely around the building. In the same vicinity is the building of Wisconsin. The architecture is entirely modern and is after the style of many elegant metropolitan club houses. Four great porches afford the entrances, these being connected by wide piazzas which extend around the building. The first story is of Menominee red pressed brick resting on a wall of Lake Superior brownstone. The upper portion is mainly of dimension shingles, fancifully colored. The general appearance is very striking. The Kentucky State Building is distinguished from the New England style by its wide pillared veranda. It is a typical old Kentucky homestead, not particularly handsome but decidedly substantial. The main entrance leads into a large central hall where there is a wide platform for public speaking. The other interior arrangements are in perfect taste. The Minnesota State Building is of the Italian Renaissance style of architecture. It is 80 x 90 feet in dimensions and the material is wood and staff.



STATE BUILDINGS.—The Iowa State building architects had their work limited for them by reason of the space allotted being already partly occupied by the Jackson Park pavilion or "Shelter." This structure they appropriated and by additions and alterations converted into a unique and attractive edifice. The new portions are all two stories high and in style were subordinated to the permanent structure. Handsome decorations prevail in every place where ornamentation is admissible. The Kansas State building was the first one to be dedicated. Its peculiar form naturally attracts much attention. The plan of the structure is cruciform and measures 135 x 140 feet. At one end is a low square tower having an almost flat roof projecting far outward, thus forming an overlap to that portion of the main roof. On the front of the tower are bas-reliefs representing the State as she was when admitted to the Union, in 1861, and also as she is at present. A massive structure of the composite order of architecture puts the State Building of Missouri into words. It is two stories high, the upper one being lighted by square windows. At one end of the building is a square tower with a roof which rises to a point surmounted by a flag-staff. From the center rises a dome which with its ornamented ribs and panels adds greatly to the whole effect. A solid square and rather homely building is that of the State of Nebraska. It is 60 x 100 feet in area and its long straight front is only relieved by a columned portico which gives it a somewhat colonial aspect.



STATE BUILDINGS.—The Spanish Renaissance is the style of architecture which prevails in the Colorado State building. In area it is 45 x 125 feet, with walls 26 feet high. At each side of the main entrance are two slender towers rising nearly 60 feet above the roof and tapering to a point from balconies and windows near the top. The entrance is 40 feet wide and consists of three arched portals into a portico 28 feet deep. The structure is in color a glistening white and altogether is a striking and attractive object. The South Dakota Building is most admirably located and in appearance is quite worthy of its position. It is 126 x 70 feet in area and two stories high, costing \$15,000. The front is made very attractive by a wide veranda which extends across the building, the center rounding out in a graceful curve. The roof of this veranda forms a balcony entered from the second story and this in turn is roofed to the extent of the bow. The structure is covered with Yankton cement treated to give the appearance of stone. The building of North Dakota is not large but is solid and compact and rather attractive in its way. It is 70 x 50 feet in area and of this a space 46 x 21 feet is used as a courtyard. The building is two stories high and has a wide veranda in front of each. A balustrade of handsome design extends entirely around the building above the cornice enclosing the roof and adding wonderfully to the appearance of the structure. Utah has erected a handsome modern building and one which does great credit to that territory.

MONTANA



WASHINGTON



IDAHO

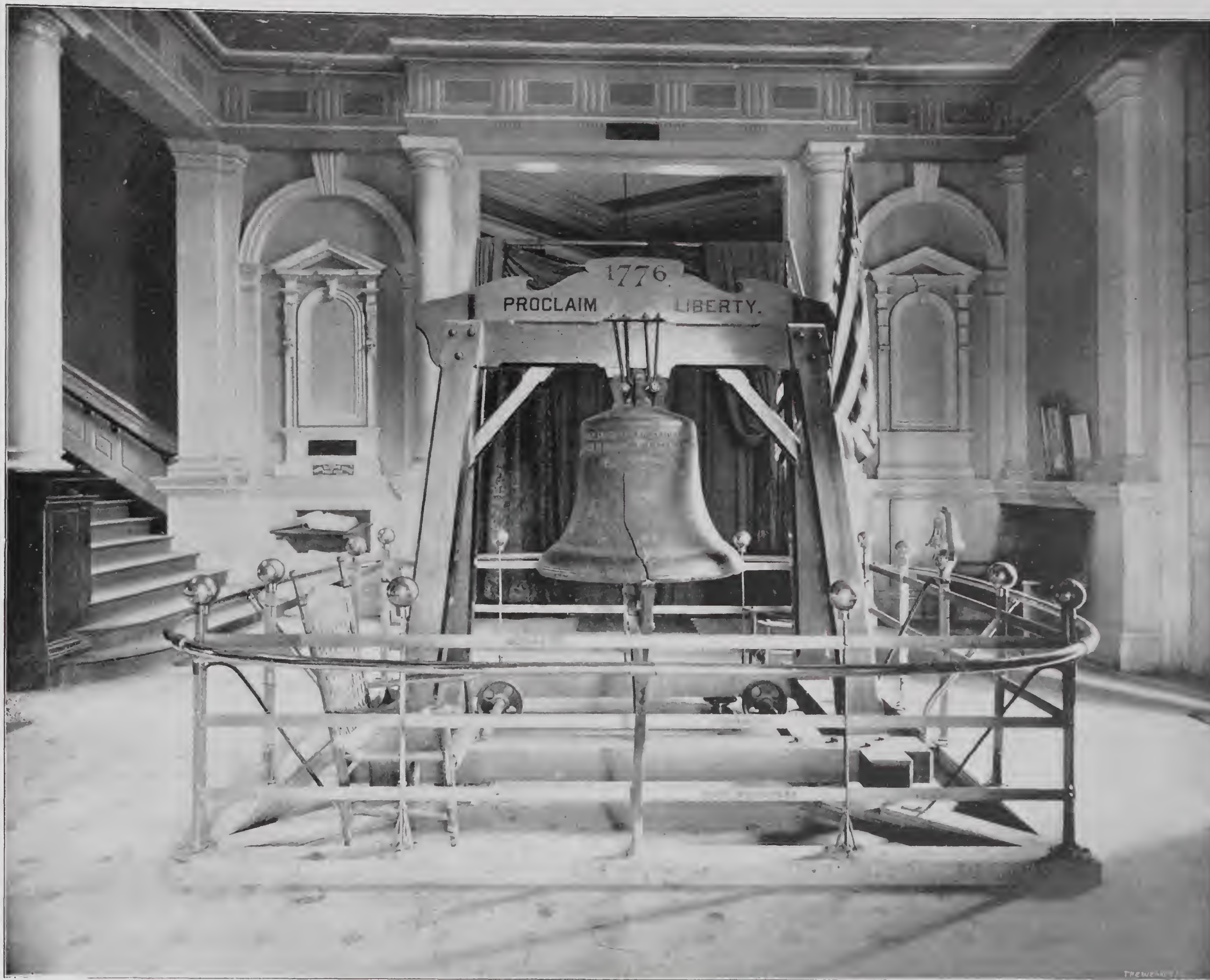


ARKANSAS

STATE BUILDINGS.—The Montana Building is of the Roman type, one story high, its exterior being ornamented with heavy fluted pilasters all round the building. The main entrance is recessed beneath a Roman arch, above it being a pedestal supporting a miniature mountain peak on which is the figure of a huge elk. The pediments of the two wings are decorated with clusters of fruit and figures or inscriptions denoting other products of the State are to be seen in the vestibule, lobby and elsewhere. The interior is elaborated with hard woods, marble and glass. The Washington Building, next in order, is constructed almost entirely from the timber growths of that State, of which it is sufficient to say that the foundation logs are each 120 feet long by 52 inches in thickness. No less than 2,000,000 feet of lumber were used in the construction, the roofing being of the famous "Washington cedar" shingles. It is a convenient as well as unique edifice and displays satisfactorily the natural resources of the State it represents. The Idaho Building reproduces a three-story log cabin, the foundation being of lava and basaltic rock. Round it are hung Swiss balconies and the interior rooms contain all the appliances of mining, hunting and trapping in the virgin Northwest. The adjoining picture at once carries us to the Southwest, that Frenchy-looking structure being the Arkansas State Building, probably so designed because this region was first settled by Frenchmen. The entrance is through an elliptical veranda, highly ornate.



STATE BUILDINGS.—Properly classed among the buildings of the States is the handsome structure erected jointly by New Mexico, Arizona and Oklahoma, under the title of Territorial Building. The structure cost less than \$8000, and yet is among the beauties of this feature of the Exposition. In construction it is after the style of a modern clubhouse. The roof-garden, containing rare specimens of the flora of New Mexico and Arizona, makes an attractive exhibit, while the interior has a fine archaeological display and some paintings known to be over 600 years old. The architecture of the Texas building has a decidedly Spanish tinge, but with a new world grace and lightness symbolic of the Lone Star State. The colonnades, balcony and other adjuncts have been fittingly adorned with semi-tropical plants, and in the court a fountain plays refreshingly among the rich foliage of bananas, palms and magnolia. Near the western annex of the Art Palace we find the Louisiana State Building, which is a distinctly Southern type and is spacious enough to accommodate many treasures and mementos of Creole and plantation life. One room, for instance, is devoted to Louisiana relics of the Spanish and French periods, another to the exhibition of the rice industry, still another to sugar, and so of all the chief products of the State, while there is also a Creole concert room, kitchen and restaurant, and a special exhibit of the schools for negro children, thus bringing many races down to the kindly modern idea.



THE VOICE OF INDEPENDENCE.—Among genuine historical relics exhibited at the World's Fair, none was more appreciated than our own dear "Liberty Bell." It was conveyed to Chicago, tenderly and carefully, by an escort of Philadelphia citizens, and all along the route was a subject of proud ovation by the people to whom its history is a familiar theme. The above picture shows how it was temporarily enshrined in the Pennsylvania State Building. Its fame originated on the 4th of July, 1776, when it first announced by its peals the "Declaration" then made, the most important event in the history of our country. It had been imported from England in 1758, but owing to its being cracked on trial by a stroke of the clapper, was recast in Philadelphia under the direction of Isaac Morris, by whom was probably chosen the following inscription, which surrounds the bell near the top, from Leviticus xxv. 10: "Proclaim liberty throughout the land unto all the inhabitants thereof." Immediately beneath this is added, "By Order of the Assembly of the Province of Penn. for the State House in Phil." Under this again is, "Pass & Stow, Phil. MDCCLIII." In 1777, during the occupation of Philadelphia by the British, the bell was removed to Lancaster. After its return it was used as the State-house bell until the erection of the present steeple with its bell in 1828. Then it ceased to be used except on great occasions. Finally it was removed to Independence Hall. Its last ringing, when it was unfortunately cracked, was in honor of a visit to Philadelphia of Henry Clay.



FROM THE YOUNG NORTHWEST.—One by one new stars are being added to the "Star Spangled Banner" as new States are added to the Union. The great Northwest is rapidly being peopled, and its soil, mines and forests are being made subservient to mankind. The above is a symbolic representation of the State of North Dakota. The figure is of terra cotta, and is intended to typify the young region just admitted to statehood. It is also indicative of the bright hopes of the future. The statue is on the grounds of the North Dakota building, and elicited no little praise for its symmetry, poise and expression. Though made of primitive material the work is truly artistic, and denotes a high degree of skill. While North Dakota is generally recognized as an agricultural State, its manufacturing industries are fast forging to the front and the artisan bids fair to rival the husbandman in importance to the State interests. Valuable clay is plentiful there, and this has given a great impetus to the manufacture of brick and terra cotta ware. As this latter has become vastly popular in the construction of fire-proof buildings, this product of North Dakota stands a chance of being as valuable to the commonwealth as are the mines of Montana or the grain fields of Minnesota.



CHARIOT OF A NEW EMPIRE.—All the chief nations of the earth show their progress at this great Fair by numberless exhibits of art and industry. But the Fair itself is the overwhelming testimony to American progress, embodying as it does a colossal form of enterprise, some of the brainiest types of art and invention and a thousand other evidences of enlightenment and lofty purpose. It is both touching and instructive that Americans have also shown, in quiet corners about the grounds and buildings, the relics and tokens of those earlier days when the pioneers had only toil and hardship for their portion. Of this character is the rude ox-cart depicted above, which is one of the miscellaneous exhibits from North Dakota, and less than a quarter of a century ago was the only vehicle for transport in the entire region west of Minneapolis. It is here called a Red River cart, manifestly because it was used by the pioneers who forged a way into the wilderness by the shores of that bounteous stream. Doubtless some of its kind are still in use along the northern reaches of the river where they wind a way through the plains of Manitoba. Anyhow it is in rickety contrast with the Empire it has helped to build up, which is today recognized as the richest granary of the world, has numerous opulent and handsome cities, and enjoys among other blessings all the facilities of rapid intercourse available to the highest civilization. This Red River ox-cart is precious as the chariot of a conqueror in the sense that it has borne labor and courage along the highway to success.

·GREAT BRITAIN·



·CANADA·



·NEW SOUTH WALES·



·INDIA·

FOREIGN BUILDINGS.—Chief among the foreign nations represented at the World's Fair Great Britain has given us a building in the style of an old manor house, one of those quaint but commodious Elizabethan structures, with overhanging gables and mullioned windows, that have been well termed "the stately homes of England". It has been named "Victoria House" in honor of her Britannic Majesty and is fitted and furnished interiorly in the spirit of true comfort which is characteristic of "our transatlantic cousins." In the Canadian Building will be recognized the ideas of the same race transplanted to a new soil, where a hospitable open veranda replaces the shady porticos and the many-windowed pavilion seems to court the air and sunshine. At the antipodes English taste seems to have gone back to classic forms, for the building of New South Wales is as pretty a reproduction of the Doric temple as a student's heart might wish for. The last view in this series is typical of Britain's mighty Indian empire, and even at its portal displays the florid style and lavish decoration that prevail in those lands—

"Where the gorgeous East, with richest hand,
Showers on her kings barbaric pearl and gold."

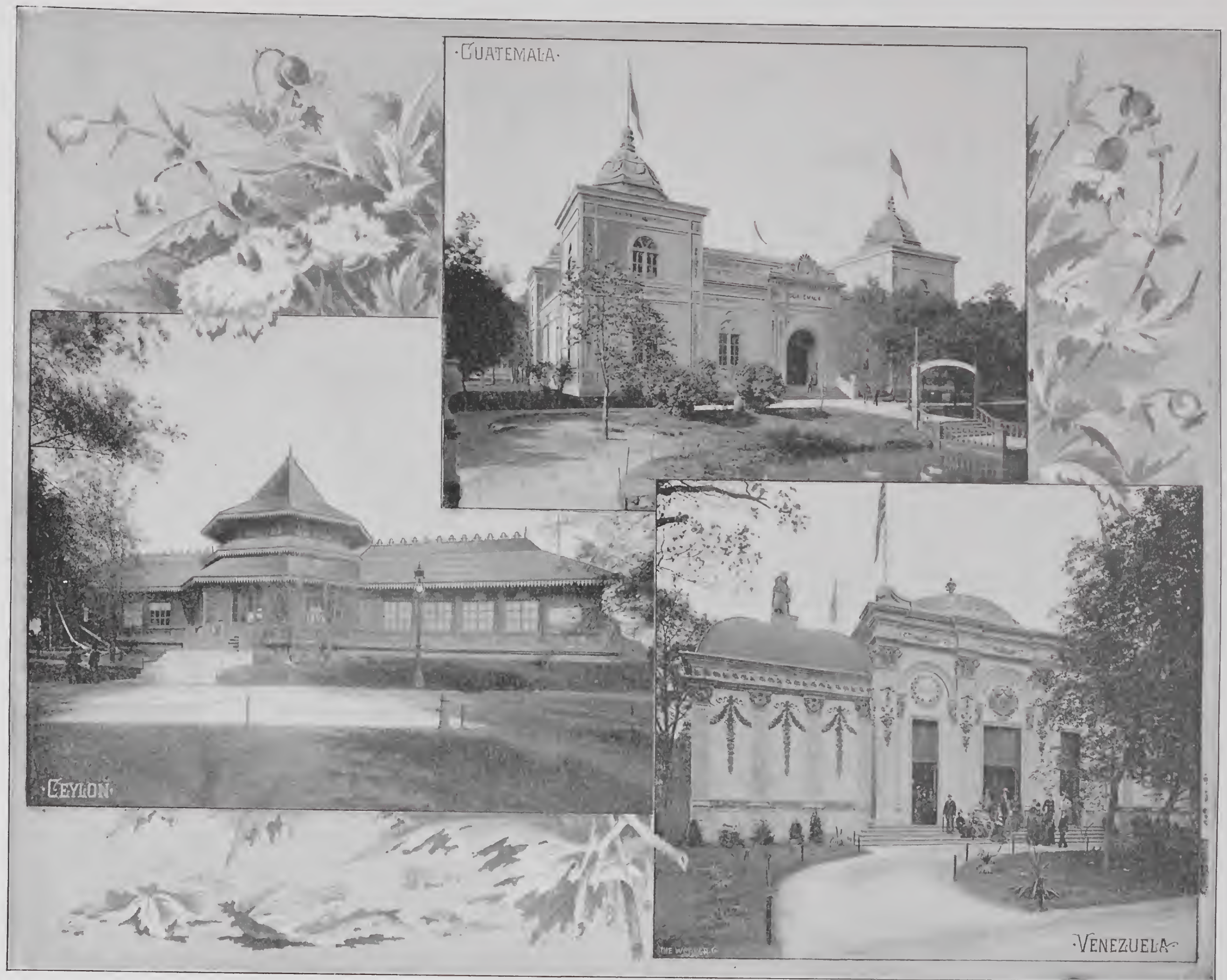
BRAZIL



COLOMBIA



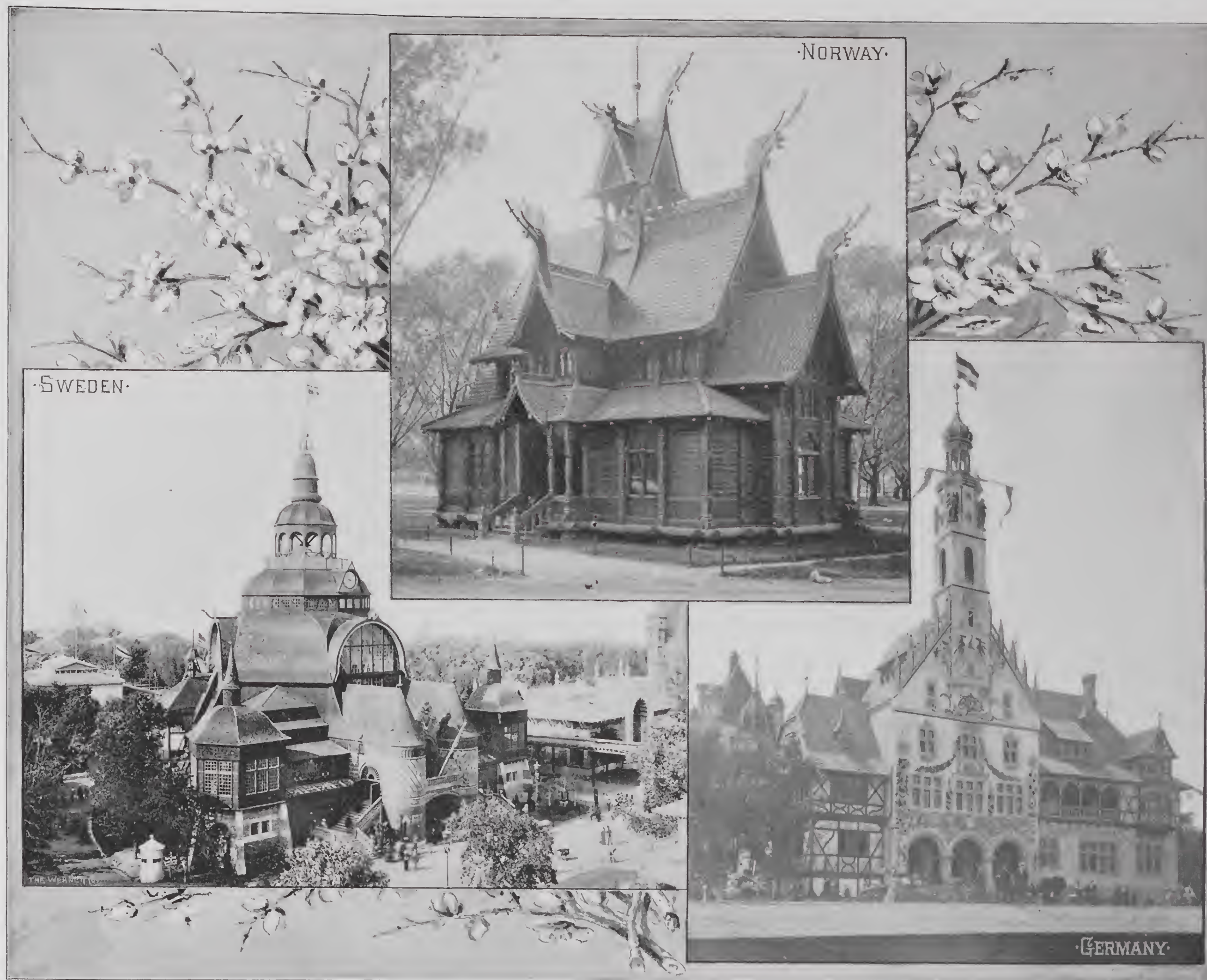
FOREIGN BUILDINGS.—Brazil, the largest of our South American neighbors, is domiciled at the Fair in an elegant structure of the so-called French renaissance. The building is cruciform and on all four facades the columns and capitals are of the pure Corinthian order, while there are four campaniles at the angles, each with an open observatory seventy feet from grade. The flat roof is surrounded by a balustrade, and excepting the dome space affords a pleasant promenade for visitors. The building cost \$90,000 and is scarcely less substantial than it is graceful in appearance. The Italian renaissance may be seen in the adjoining view of the Colombia Building, the glass dome on the roof being surmounted by a flying condor, the fit national emblem of that torrid republic. Other symbols of the country are its peculiar tricolor flag and the names and deeds of its patriots that are sculptured on the panels beneath the dome. The interior enshrines a collection of Central American antiquities of great interest and value. The Costa Rica Building is in a beautiful location at the east end of the North Pond, and has the chaste, simple outlines of a tropical home, wherein coolness is the one great blessing. The adjoining view of the building of Hayti, the "black" republic of the West Indies, is an adaptation of Greek forms to colonial requirements. Eight Doric columns serve to support the dome and the beautiful piazzas are painted and decorated with luxuriant symbolism. The interior contains many relics of historic interest.



FOREIGN BUILDINGS.—The Ceylon Building, or Ceylon Court as it is termed, is modeled after the architecture of ancient Indian temples. The center of the structure is an octagon from which extend wings in either direction forming a hall 50 feet wide and having a total length of 145 feet. It is built of native Cingalese woods and where it has been possible for the interior finishing these woods have been highly polished and show natural grain of wondrous beauty. The entirely original architecture of the building of Guatemala makes it a very attractive exhibit. It is a square structure bordering rather on the Spanish style though it is relieved of severity by the addition of domes, making it correspond somewhat with the general character of the other foreign buildings. At each of the four corners is a square pavilion surmounted by these domes, they in turn being crowned by a flag-staff from which floats the Guatemalan ensign. In the center is a large court such as gives brightness to Spanish interiors and containing the usual fountain with waters gurgling and spouting over a wide rock. The Venezuela Building is small but tasteful in every feature. It is one story high and of white marble in the Graeco-Roman Style. Three handsome towers surmount the three sections of the building and add much to the stateliness of the glistening white facade. One of the side domes is crowned with a life-size statue of Columbus and the other with that of Bolivar the Liberator. Among the interesting relics exhibited is the flag borne by Pizarro.



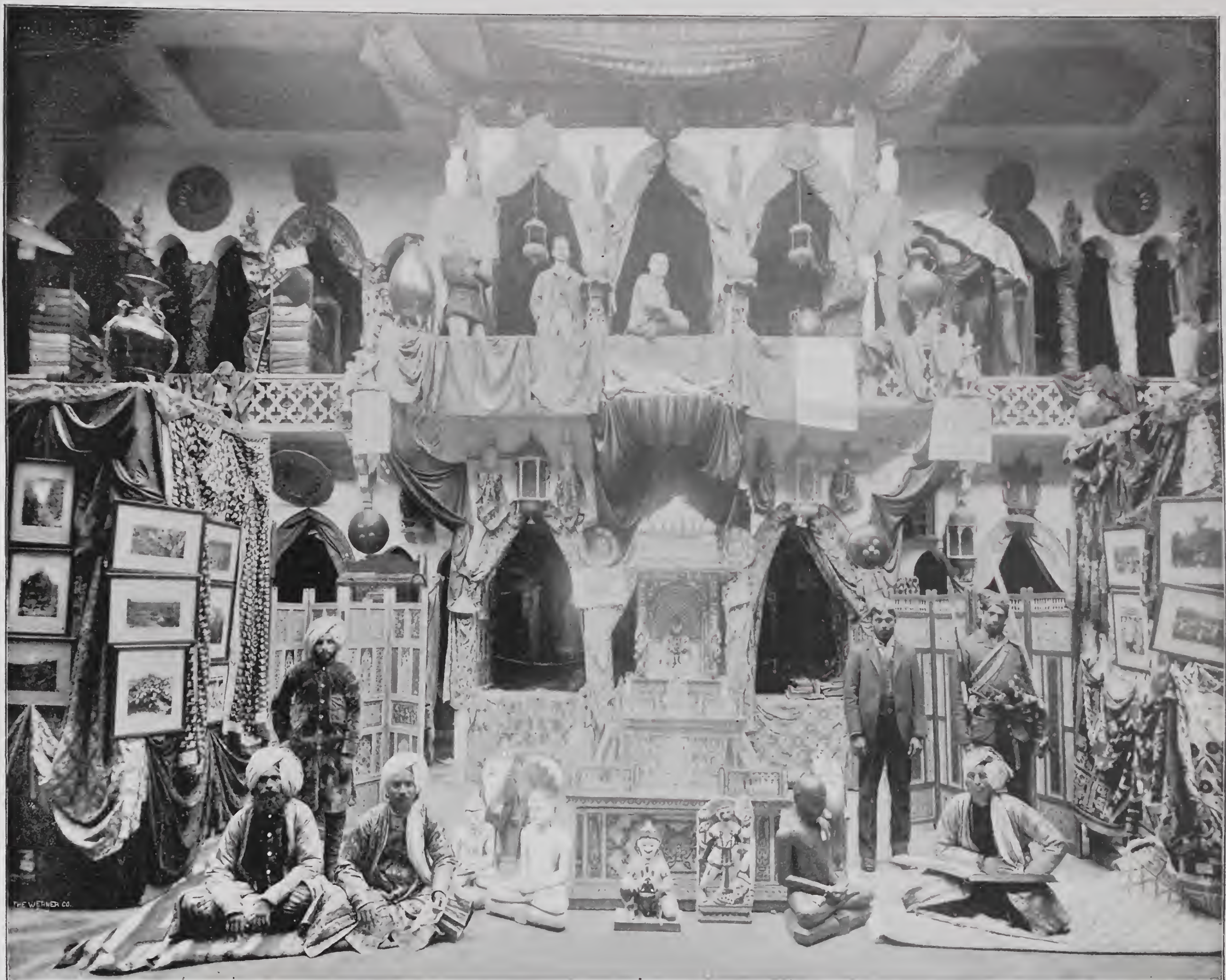
FOREIGN BUILDINGS.—The building erected by France to represent its government is a handsome structure, elaborately decorated in every part and enhanced in its impressiveness by adornments of statuary. The style is of the French Renaissance and the materials employed are wood and stucco. The edifice is formed of two large pavilions connected by a semi-circular colonnade, which forms an open court containing a magnificent fountain. One room in the chief pavilion is called "De La Fayette." The whole interior is richly furnished. The Spanish Building is almost exactly a reproduction of a part of the silk exchange at Valencia, Spain. It has a frontage of 84 feet and a depth of about 95. At one end rises a square tower 65 feet high. The structure is a reproduction of what is called Column Hall, in the Valencia building, the original containing dungeons in which bankrupt merchants were confined. Column Hall is named thus because of the eight columns two and one half feet in diameter which support the roof. This building is occupied by the Spanish Commission and is used as a reception hall for visitors. Many relics of Columbus are included in its exhibits. The Turkish government chose as a model for its building a fountain erected more than 200 years ago in Constantinople by Selim the Great. On three sides of the structure extends a large marble basin into which pour streams of water, the fourth side being used as an entrance way for visitors. A feature of this building is its handsome woods and their intricate carving.



FOREIGN BUILDINGS.—Beginning at the top of this group we find in the Norwegian Building a model of the old "Stavkirke," a twelfth-century style of Scandinavian architecture. No snow will surely rest on those vertical roofs and oddly peaked gables, while the devices that crane out from them must be the actual figure-heads of the "Vikings" in which Leif Ericson and others are said to have steered to America. The more pretentious building of Sweden may be called a specimen of architectural ingenuity. The only site available was triangular in shape, and the building had to conform to it in style and general outline. The result is a quaint pile facing all points of the compass at once and having galleries and projections that seem almost without design. Nevertheless it is a dainty pavilion, all of Swedish material and workmanship, and shelters most valuable exhibits of the iron and other products for which that country is famous. A magnificent picture of Stockholm, "the Venice of the North," is also one of the attractions. As might be expected the German Building is extensive, picturesque and imposing, its open frontage on the lake shore giving it all the effect desired. It is 78 feet high and has a tower of nearly double that altitude. The style of the structure is composite, with Gothic for the prevalent tone, the middle section forming a chapel which is profusely decorated. The roof is of glazed tiles, the angles, water spouts, etc., are of brass or bronze, and the walls and galleries are covered with decorations wherever they can be fittingly placed.



FOUNTAIN IN FRENCH COURT.—No European building at the World's Fair has a prettier location than that of "la belle France." Fronting the lake shore near the northern end of the grounds it stands out like a glittering commander at the head of the foreign contingent. It consists of two pavilions in the style of the French renaissance, these being connected from the rear by a semi-circular colonnade, which serves not only its structural purpose but as an airy and classic lounging place for the visitors and officials of the building. The court which is thus enclosed between the pavilions faces the lake, and being shaded on every side forms a cool and delicious retreat, its charm being enhanced by an array of exotic blooms, parterres of bright flowers and the richly artistic fountain above delineated. No more restful place from the heat and burden of sight-seeing could possibly be desired. The fountain is itself a vision of delight, its figures being bronzes of true Parisian taste, while the plashing of its waters is often commingled with the rippling music of Gallic speech. Other features of this building are very dainty. The exterior of both pavilions is elaborately decorated and there is a fine group of statuary in front of the northern facade. The decorations include French historical paintings, of course on a colossal scale and this novel outside display is not lost on the streams of visitors who move north or south by the lake shore. It need not be said that the contents of this building are in keeping with its external elegance; also in full keeping with the vivacious, polished and progressive intellect of the mighty French people.



FROM INDIA'S CORAL STRAND.—The present age is so rapid, such gigantic strides are being made in all the arts and sciences and in mechanics, at least in the more civilized portions of the world, that men almost ignore the claims of those older sections of the earth where the human family began its existence. It is only such events as the World's Columbian Exposition that bring to the active present a knowledge of the almost annihilated past. India, one among the oldest countries of the world, has an exhibit at the Fair. It is not a government display but one of private persons and firms, though the government did afford some aid in promoting the enterprise. The exhibit is a wonder to thousands who have little suspected that this country could produce articles of such richness either in fabric or design. The building in which the display is contained is a one-story structure of peculiar architecture. Entrance is had through a lofty gateway surmounted by minarets, the whole being elaborately decorated. Inside is a collection to make the blood tingle in the veins of an enthusiastic relic-hunter. There are all kinds of pagan deities, brass, bronze, wooden and ivory, as well as many made of silver and gold. There are vases and tapestries and carvings of rarest design, and there are, besides, more interesting than any of these curious objects, the natives of the Indian Empire sitting at their little round tables sipping delicious tea from china cups that seem almost too fragile for touch or service.



GERMAN ART FOUNTAIN.—Venus, or as the Greeks call her, Aphrodite, is considered one of the chief divinities of beauty and love. She has been depicted by painters and sculptors from the earliest history of art to symbolize beauty. She is credited with not only being irresistibly beautiful herself, but with having the power to grant attractiveness to others. Cupid, the little god of love, is supposed to be her son and constant companion. In all groups where Venus is the central figure Cupid is certain to be by her side. As Venus is said to have come from the foam of the sea she is often used in designs for water fountains. Adorning the grounds about the German Building is such a fountain. It is a grand affair, the large and elaborately carved pedestal rising several feet above the level of the basin, and the third section being formed by the representation of four gods and goddesses seated and bearing on their shoulders a highly ornate basket filled with myrtles, roses and poppies, the flowers sacred to the goddess. Standing on the sphere with Cupid by her side is Venus, holding aloft a lamp. The work is called by the author *The Venus of the Ocean, Rising*. It is an admirable design and elicits much favorable commendation.



THE KRUPP GUN BUILDING.—The Krupp display at the Fair is one which elicits great interest. The pavilion in which it is contained is located on the lake shore near the south end of the grounds. The entire exhibit cost the Krupp Gun Company about \$1,000,000. The building is 85 x 200 feet in area and has, besides, an annex 25 feet wide extending the full length of the structure. In the pavilion is placed the largest cannon in the world. Its weight is 127 tons and it is 57 feet in length, and has a bore $16\frac{2}{3}$ inches in diameter. In making this monster piece of ordnance, a solid cylinder of steel was bored and then huge bands of the same metal were shrunk around it until the breech had obtained an enormous circumference. The gun rests on a carriage of steel, arranged with the most perfect and improved appliances for sighting the piece. As exhibited here it is in position for action with the platform for the gun crew all ready for occupancy. The cannon cost the Krupp Company about half a million dollars and was brought to the Exposition from the works at Essen, Germany, upon the special request of the Emperor. This immense gun has been fired already a number of times, the expense attending each discharge being about \$1,250. It has a range of sixteen miles and carries an explosive shell weighing 2,300 pounds. Its precision at that distance is considered wonderful and there are exhibited with it a number of steel targets 18 inches in thickness which have been penetrated by it at that range.



VESTIBULE OF THE WHITE CITY.—If a study of the figures were made it would undoubtedly be discerned that the admissions to the Exposition through the western entrance to the Midway Plaisance exceed those of any other avenue to the Fair. The great popularity of this interesting place is a strong inducement to many visitors to make their first approach by it. To merely walk through the Midway without lingering at any of the attractions affords no end of amusement. Here there is such variety of life, such bustle and animation! Here are all the nations of the earth represented. In one and the same minute the visitor meets the fair-haired Laplander or Scandinavian from the north and the black-eyed and swarthy-faced descendant of Latin stock or native of South Africa. The Arabs of the desert here mingle with the cultured and refined denizens of the Paris salon and Mongolian jostles Caucasian in the hurly-burly throng. Above is a noonday scene at the west end of Midway. Nothing like the great crowd which pours through this channel in the morning, it is still an animated scene that greets the view. In the distance the Ferris Wheel looms up against the sky, revolving in gentle motion and seeming to give welcome to the incoming tide. Ranged along on either side are the various places of entertainment, the Chinese Joss house on the left, "Old Vienna" at the right, and the others stretching away into the beckoning distance.



THE FERRIS WHEEL.—The visitor to the great Columbian Exposition, leaving with reluctance, turns his face, as he speeds away, towards the wonderful White City with all its manifold sights and attractions. In this last lingering view, and long after all else has faded from sight, he sees, whether at night or by day, the wonderful Ferris Wheel, the greatest engineering achievement of this great century. Truly is this triumph of the inventor's genius fitly placed as an exhibit at the grandest Exposition in the history of the world. Nowhere else could this gigantic toy belong but to the World's Columbian Fair. Towering into the sky, the height making its uppermost spokes and rim appear like a huge spider-web, it sentinel the western entrance to the Midway Plaisance. A wonderful attraction has it proved and yet its projector had almost insurmountable difficulties to overcome before he was permitted to place his invention within the World's Fair grounds. The Ferris Wheel is 264 feet high and is made entirely of steel. The space between the rims is $23\frac{1}{2}$ feet, in which 36 coaches, having a capacity for 60 passengers each, are suspended. The axle upon which the wheel turns is 33 inches in diameter and rests upon towers of steel 137 feet high having a summit area of five square feet and dimensions at the bottom of 40 x 50 feet. The axle is 45 feet long and, weighing 56 tons, is the largest steel forging ever made. The whole contrivance is revolved by two reversible link-motion 2,000 horse-power engines, only one of which is used at a time. Each revolution takes about twenty minutes. The wheel cost \$362,000 but earned money for its owners as well as for the Exposition.



IN THE CAIRO STREET.—During the pleasant summer days a visit to the Cairo Street, in the Midway Plaisance, is almost a bewildering experience. There is such a hubbub of strange noises, such a medley of races, tongues and costumes, such lavish profusion of coloring and so much bustle, humor and variety of incident, that the visitor is apt to lose sight of the architectural features, and therefore of the educational purpose of the show. Many ask themselves: Is Cairo itself, the city in the shadow of the pyramids, the capital of drowsy, unprogressive Egypt, anything like this Babel of activity and excitement? The artist has chosen a quiet hour, probably in the early forenoon, to make the above picture, for the workshops and dwellings, bazaars and mosques, can all be seen here to decided advantage. And we learn from travelers that these bizarre constructions, dainty outlines and elaborate decorations are really and truly what may be seen in the city of the Pharaohs. We are also surprised to learn that the people of Cairo are just as diverse, Arabs, Soudanese, Negroes, Turks, Berbers, Americans and Franks, being all visible and amid very similar conditions during the promenade of an hour. So we are actually looking at a street in Cairo, and in the crowded condition in which it will appear by and by, one may fancy himself on a tour into the venerable domain of Cleopatra, as it is in these modern times.



A MODERN OTHELLO.—Not Solomon in all his glory was arrayed like the sturdy African who has won for himself the title of "the Othello of the Midway." Physically speaking he is a splendid type of humanity, being six feet four inches in height, graceful and sinewy as a tiger and clean and well-proportioned as a bronze statue. The cardinal red fez with bright blue tassel sets jauntily back from his brow. His burnouse, or cape, is of cream-colored China silk, the vest beneath it being of vivid scarlet embroidered in gold. Light blue trousers, red morocco boots and a sash of many colors, help to complete the costume, over which is slung a brilliant green coat, heavily gold-embroidered. This gorgeous creature is called a Moor, but the term is used rather vaguely in connection with all the Africans from the Mediterranean shore. He is certainly a pure African type, and among the negroes of this country very many could be found whose features are identically of the same mould. The people of Morocco, who should properly be called Moors, are largely made up of Berbers and Kabyles, with a sprinkling of Negroes in the ports and cities. It may be this Othello is one of the latter, and it may be—Oh, cruel thought!—that he is an African from South Clark Street. There is a great falling off in the Moorish race from the gallantry and dignity of those ancestors who were long masters of Spain, and could only be expelled therefrom by such puissant rulers as Ferdinand and Isabella.



DRAWBRIDGE AND MOAT, GERMAN VILLAGE.—It is not so very strange, perhaps, that the Teutonic race finds its pastime in the emblems and appliances of "grim-visaged war." Not satisfied with sending to this Fair the monster Krupp cannon, symbolizing the destructiveness of modern warfare, Germany has equipped its village on the plan of a feudal stronghold, and converted the chief buildings into museums of arms and armor that tell the story of attack and defense from the middle ages down to the present. This "Schloss," for instance, is a model of the old castles of the Rhine country, encompassed by a deep moat on every side and with no other entrance than by the drawbridge frowning above, which is contrived to be instantly hauled up on the approach of an enemy. There is a jovial tavern sign on the wall near the entrance, and a portion of this stern castle is but an everyday winestube and restaurant, all the rest of its rooms being filled with figures of cavaliers and German soldiery, weapons old and new, armor, uniforms, accoutrements and other requisities of camp and campaign, showing the progress of the art of destruction from the days of Charlemagne down to the proud young "war lord" who now sways the destinies of Fatherland. Only the traditional good temper and conviviality of the German visitors saves this feature of their village from the charge of gloominess.



IN THE FATHERLAND.—In one sense at least the German Village is perhaps more interesting than any of the other exhibits on the Midway Plaisance. The structures, instead of being put up in the slipshod manner of mere show buildings, were erected in a solid and substantial form, as if the idea of permanency prevailed. The whole enterprise was promoted and sustained by private German citizens with the sanction of the Emperor. The space occupied is large, as of necessity it should be to carry out the objects of the projectors. The village was also built entirely by German artisans and of German material, its features being intended to faithfully represent many of the conditions of life in the Fatherland. The great castle with its moat, draw-bridge and palisades gives an accurate idea of the architecture in vogue in feudal times, while the collection of arms and warlike accoutrements exhibited in its main hall is valued at more than \$1,000,000. It is a section of this moated castle that appears in the view above. Around this is a typical German village with dwellings of various provinces, from far-off Suabia to sunny Alsace. These include furnished farm house rooms, a village concert garden and an old style Rath-haus or town hall. In the building are interesting exhibits, all indicating conditions of the domestic, social and industrial life of the Fatherland.



LADY ABERDEEN'S IRISH VILLAGE.—If Ireland is not privileged to have a separate display at the Fair, being absorbed and overshadowed by that of the conquering Saxon, she at least finds some compensation by unfolding her pathetic story to the millions who throng the Midway. The above picturesque exhibit is fittingly known by the name of its kind-hearted patroness, the wife of the Governor General of Canada. When that nobleman was Viceroy in Ireland his countess took a deep interest in bettering the lot of its peasantry, out of which sprang a movement for developing the home or cottage industries of the land. The rural dwellings in this village are devoted to so many pursuits of the class indicated, such as lace making, embroidery, and hand loom weaving, in all of which the operatives are Irish peasant girls. The village contains also historic features of interest. The gate on the Midway front is a model of the entrance to King Cormac's chapel at the ancient rock of Cashel. Beyond this is a replica of the cloister of Muckross Abbey, one of the venerable ruins with which Ireland is studded and which nourish the patriotism of her people by reminding them of a free and glorious past. A beautiful stone specimen of the Celtic cross stands in the village square. Over all looms a reproduction of Blarney Castle, the ancient ruin near Cork which enshrines the famous stone that is said to be a talisman to confer the gift of eloquence.



QUAINT BUILDINGS IN "OLD VIENNA."—As a matter of interest to the average visitor to the Fair and to the Midway Plaisance, the detailed view of this Austrian show-place has quite as many claims as the interior. The remarkable architecture of the buildings, as indicated by the roofs which may be seen in this illustration, would not fail to excite sympathy with the historic past. That many visitors are thus drawn within is apparent, but it affords no slight interest to watch the native Viennese who mingle with other foreigners and with the Americans in the street adjacent to this renowned Altmarkt. There are over 500 Austrians employed in this enterprise and it is pleasantly appetizing to enter the large restaurant where 1,000 people can be seated and see the pretty Viennese waitresses flit about taking the orders of its patrons. In the view given the large Rath-haus or city hall can be seen in the foreground on the left. It is the most pretentious structure in Old Vienna and is attractive from an architectural point of view. The entire scene is supposed to be the reproduction of the famous square as it was 150 years ago, even then being an old street having within its limits an ancient tree of the forests that here bordered the Danube. This mimic "Der Graben" is a lively trade mart, but its transient visitors undoubtedly have little of the reverence with which the Viennese themselves behold the place.



INTERIOR OF "OLD VIENNA."—This interesting feature of the Midway Plaisance is really a reproduction of "Der Graben," a noted public square in the Austrian city. It covers an area of 195 x 590 feet and around the spacious plaza stand rows of antiquated buildings and booths. In all there are thirty-six structures, among them being the "Rath-haus" or City Hall, and a church. The others are bazaars and restaurants. The Graben derives its name from the fact that this was the ancient Grab, or moat, surrounded by the fortified wall which rose where now are yonder buildings containing some of the most luxurious and expensive retail shops in Vienna. At one corner of the street is a most extraordinary looking object, protected partly by the wall of the building, and partly by some bands of iron. It is the famous Stock im Eisen, or the Iron stick. It is well named, for it is an old tree of the ancient forest literally covered with nails. The original tree in Vienna, which apparently could not crumble away if it should try to, was for some cause, now unknown, esteemed especially sacred, and every one who drove a nail into its precious wood received a spiritual shield against the devil. How odd it must seem to see this strange reminder of the past, standing thus grimly in the very center of the city's life; just as some superstition, like a dread of Friday or thirteen at a table, still exists amid the common sense and science of the nineteenth century.



CAMP OF DAMASCUS COLONY.—Never in the history of mankind have the old and the new, the long dead past and the breathing present, been brought so strangely and strikingly together as in this World's Fair at Chicago. What could be more remarkable, for instance, than that traders from Syria's ancient capital should be vending their wares in the heart of the American continent? That venerable city had both commerce and fame long before Athens, Rome or Byzantium. It was a noted place even in the days of Abraham, whose steward is referred to in Genesis as "Eliezer of Damascus." And how wonderfully eventful is the history that spreads out over four thousand years. At one period, under the rule of the Hadads, Damascus was a rival of Israel herself. It had a change of dynasty in the time of the prophet Elisha. As a stronghold it fretted the path of Alexander the Great. It was captured by the Romans under Pompey. It was an opulent Christian city in the fourth century. In the seventh it became the prey of Mohammedans, and long continued to be the capital of their empire. The Crusaders besieged and fought for it. Tamerlane the Tartar ravaged it. And lastly came the Turks, who conquered and still retain it. The camp shown above, and claimed to be of a style six hundred years old, is after all but a sample of what may be termed modern Damascus. The costumes, arms and shields betray the presence of the Moslem. There are great days still to come for the ancient capital of Syria.



IN THE ALGERIAN THEATRE.—Toward the western end of the Midway Plaisance, beyond the haunts of Turk and Celt, stands the Algerian Village. The theatre here is a square white building severely simple in outline. It is broken into square turrets on either corner. The interior is arranged much after the fashion of any of our houses, but is devoid of boxes, and the stage is narrow and without scenery of any description. Along on a divan are seated musicians and artists. From this stands up slowly a comely girl, with fine features and big black eyes, who comes forward and bows with a far away smile to the audience. She is arrayed in big blue trousers, dark hose and yellow slippers, and has a broad sash at her waist, a gold-embroidered jacket, and loose gauzy sleeves. A cap sits jauntily on her head and huge rings of brass depend from her ears. She has two silken handkerchiefs in her hand, which she waves to the rhythm of the music, and her dancing is a series of movements, half walk, half shuffle. She gives us in pantomime the toilet of an Oriental lady, illustrated with mirror and hand-washing. When her toilet is completed the music grows more rapid, and she shuffles, whirls and stamps her foot, and as the stimulating cries of her companions grow louder, she goes through a series of snake-like undulating motions, and then, with a stamp of her foot, retires.



HOMES OF THE JAVANESE.—Above all the Malay tribes the Javanese are the most ingenious and painstaking. Their village on the Midway Plaisance has been a constant centre of interest, and visitors never cease admiring the cozy habitations, bazaars and theatre which have been contrived from such simple materials as palm leaves, grasses and split bamboo poles. The decorative effects produced by the weaving of different colors, striped and fringed mats, and other devices, are also quite attractive, and it is no longer matter for surprise that a Javanese considers himself rich who owns "a piece of land, a bamboo hut and a buffalo and cart." In their island home this people are distributed over the country in villages called *dessas*. Every *desa*, however small, forms an independent community; and no sooner does it attain to any considerable size than it sends off a score of families or so to form another *desa*. Each lies in the midst of its own area of cultivation. The enclosure is made of an impervious hedge of bamboos forty to seventy feet high. Within this lie the houses, each with its own bamboo fence, and in the centre of all, or forum, is usually a giant Waringen tree. The mosque stands at the west side. Besides the toil of the rice and coffee plantations the natives have many other useful industries. Cotton spinning, weaving and dyeing are carried on as domestic operations by the women. The men include metal workers, carpenters, potters and armorers. There are but very few drones in the homes of the Javanese.



JAVANESE HOUSE BUILDERS.—As showing the most remarkable ability in the construction of primitive buildings, the Javanese were by all odds the greatest attraction on the Midway Plaisance. Even the quaint wall of bamboo which surrounded the village engendered a strong desire to pry further into the modes of life of this peculiar people. Within the enclosure are some twenty buildings, including among them a theatre, a coffee and tea saloon and two bazaars, the rest of the number being dwellings for the natives. Independent of the other structures is an open booth where are sold all grades of coffee in the raw state and as a Javanese export, while their merits may be tested at the regular cafe where they are dispensed as a beverage. The buildings of the village are all of bamboo and are on one general plan, corresponding to that presented above. They were of course all erected by the natives, of whom fair types may also be seen in this picture. The bazaars are the main feature of the village. The commodities exposed for sale are all the handiwork of this interesting people and prove the more attractive as many of the articles are fabricated in presence of the purchaser. Canes, hats, baskets and ornaments, of wonderful design and variety, form the main stock in trade. The Javanese as a people have won the respect and good will of all visitors by their uniform courtesy and good nature.



JAVANESE BRIDE AND GROOM.—To very few indeed, either visitors or sojourners, was the Midway Plaisance fair so interesting as to this Javanese couple. It happened in the bright mid-summer, and by all accounts was a very pretty wedding. There was no grand wedding march, no grand display of floral decoration, but it was the union of two hearts after the manner of their faith, and in which the bride shed tears in the good, old-fashioned style. Nevertheless the occasion was made much of by the manager of the village. The young couple were seated in a palanquin, which was borne in the midst of a motley procession, chiefly consisting of natives bearing Dutch and American flags. Following the bride and groom came the dancing girls of the village in their bravest finery. The procession stopped in front of the theatre, where a space was roped in and covered with mats. Here the simple nuptials were performed by an aged Malay, an expounder of the Koran, who also blessed the young people in an impressive way. Then the procession was reformed and proceeded to the groom's cottage, where a feast was spread. After two hours spent in banqueting all adjourned to the theatre, where the dancing girls performed before the happy pair and wedding marches were ground out from many strange instruments. It was evidently some days later that the photographer was privileged to make this picture.



LAPLAND FAMILY AND DWELLING.—For their own comfort as well as for the purpose of exhibition the Lapland Village on the Midway was constructed by its tenants as nearly as possible like those they are accustomed to in their far northern home. True these mimic huts are not of snow and ice, but they are dingy and smoky to a degree and have only the small hole for ingress and egress found in the originals. The show has proved a good paying one and is exceedingly interesting. There are twenty-four Laplanders in the village but they are nearly all of one family. The picture above represents but a small portion of it. The man at the right is Neil Bull and though he has the appearance of being young and fresh, he is really well advanced in years. His wife sits next to him and on the right is their son, who looks every bit as old as his father and bears in his features a striking resemblance to his mother. Neil Bull is said to be a very wealthy man in his country, owning about 2000 reindeer, which have a cash value of about \$50 each. The reindeer park in the village is a feature of much interest. In it were nine of these animals, which though so tough, and possessing such endurance, do not take kindly to the warmth of this latitude; eight of them have died. The natives amuse and profit themselves by making and selling various articles and ornaments of human hair, a pursuit which is congenial to the prolonged indoor life of their arctic homes.



A GROUP OF SINGING FIJIANS.—The term South Sea Islanders as applied to a Midway Plaisance attraction in reality embraces natives from a great number of the islands in the Indian Archipelago and the South Pacific Ocean, as well as from New Zealand and New South Wales. Although the exhibits known as the Javanese Village and the South Sea Islanders are separate, they are practically the same type of people. They have proved an interesting feature of the Midway and are without any exception the best natured and most amiable in manner of all the foreign elements represented. Most of them speak English, and all appear to have a courtesy and natural politeness entirely at variance with their savage appearance. Their manners and customs and ways of living are a source of never-ending wonder to the visitors and they always have attentive audiences whether engaged in making fires by rubbing two sticks together or in making their favorite brew. Their habitations are unique, constructed mainly of bamboo poles, thatched with cocoa matting, which also adorns the earthen floors. They make themselves entirely at home and amuse the visitors by their character songs, which though not sweet-toned are by no means unmusical. Like all savage music there is a subdued note of melancholy in it, which breaks out in the fierce chorus no less than in the refrain, and though it may grate on the cultured ear is felt to be most touching.



A POLYNESIAN STAR COMPANY.—Among the foreign shows on the Midway that of the South Sea Islanders is most populous if not most interesting. It comprises in all 300 natives, chiefly from the East Indian Archipelago, included with whom are many Fijians, Tongoese, Samoans, and other tribes of the islands in the Pacific. Many of these are but little removed from their period of complete savagery, even of downright cannibalism, but all have now the raiment, industries and pastimes of a nascent civilization. It is curious that in this development the theatre takes a foremost place, and aside from the jugglers, acrobats and other special attractions, there are seen in the company that performs a certain harmony and fitness denoting study as well as discipline. Above is a "flash light" picture of this company, showing a few of the dancing girls seated in the foreground. These latter are Javanese, and were permitted to come with the party by the native Sultan of Jokjerkata, to whose court retinue they belong. Their dancing talent is hereditary, and they are chiefly young, lithe and well-formed girls. They have a fondness for bangles and similar ornaments, and their brilliant red ballet skirts are made of colored bark fibres. The Sultan, their master, keeps quite a corps of such dancers, the occupation descending from mother to child; hence they are all very agile and graceful. The male performers delineated have each some specialty, what is termed the cannibal dance being familiar to all. Grim suggestion, that.



GROUP OF TURKS AND BEDOUINS.—The artist who “took” this group was scarcely comprehensive enough in his title. There is a bewildering variety of races under the crescent of the Ottoman, and especially in those Asiatic provinces from which our Midway visitors have chiefly come. To begin with the Turk himself is but an intruder from the farther East. The region which he first conquered, though the cradle of the human family, had already been overrun by many races. From time immemorial it has been the battle-ground for the contending tribes of Europe, Asia and Africa. Among these were none more brave than the Bedouin Arabs, and though the Turks obtained the mastery there are no subjects of the Sultan more independent today than the countrymen of the Prophet. But these are not all. Many Armenians and Syrians are likewise Mohammedan, and there is a considerable admixture of Egyptians, Greeks and Persians in the cities of the empire adjacent to those peoples. Hence in any group of so-called “Turks” there are apt to be representatives of several of these races, some of which adhere fondly to their traditional costumes, while it is an interesting fact that the religion of Islam binds them all in fraternal devotion to the ruler at the Golden Horn. At the same time there are numerous bodies of Christians, Greek, Maronite, Catholic and others, though the embroidered crescent on the robes of the men portrayed would mark them as true Mohammedans.



IN THE BEDOUINS' QUARTERS.—Associated in the Turkish enterprise on the Midway Plaisance was the feature of a Bedouin tent camp, including Arabian horses and camels. It proved a great attraction to youthful visitors because of its delineations of the wild life of those desert nomads. The above picture includes some of the best known characters in the show. Their feats of equestrianism, considering the scanty arena, and their dexterity with scimitar, spear and shield, were entirely worthy of the traditions of the race. It is known to the merest schoolboy that the Bedouins are all for war and adventure, and their domestic duties are almost confined to milking. Boys and girls tend the camels, sheep and goats, and the women and slaves do all the rest, even to dressing the beautiful locks of the warriors. The Bedouins are great story tellers, and a thousand and one Arabian Nights are still current among them. Each tribe has its bard, who celebrates the deeds of its robber chief and great leaders, and every Bedouin is an aspirant for the position. Their pastimes include story-telling, singing, dancing, ball-playing, feats of horsemanship, drinking coffee and smoking. Their manner of fencing is for the combatants to first rest their spears in the sand, and then ride round and round, using them as a pivot, and keenly watching for an opening to strike. Occasionally the spears are raised, crossed and struck together: then there is chasing, turning and circling around again, with their long weapons as pivots.



TRIO OF ORIENTAL GAMBLERS.—In the Koran of the Islamites games of chance are forbidden and a gambler's testimony is ordered not to be received in a court of law. Chess and games of skill are only permitted when they do not interfere with religious observances. It is to be feared, therefore, that the Turks who have come to the Midway are not all pious Mohammedans, or else that this trio before us must be of the Arab stock who have learned to disregard the precepts of their national Prophet. A more dread alternative is also suggested by the picture. Can it be possible they have learned to gamble since they came to Chicago, and that they have to thank the White City for this defilement of their simple oriental tastes? It is on record that during the summer some bronzed individuals from Dahomey were found deeply excited over a throw of "craps," a game which is redolent of the alley resorts of the city. Have the Turks also been corrupted? Has Chicago demoralized instead of civilizing its pagan guests? Or, most terrible suspicion of all, is it in the bounds of possibility that some of these gorgeous Turks, naked South-Sea islanders and stalwart Arabians are no other than citizens of our own colored race made up for the occasion. It is hateful to be in the business of spoiling any romance but the "snap shot" is as liable as other devices to tell tales outside of school. These gamblers look "childlike and bland," but they are not playing for peanuts.



DWELLERS NEAR THE PYRAMIDS.—The Bedouin encampment was about the only attraction on the Midway having any degree of real merit that failed to pay. The manager, a Syrian newspaper man, has lost about \$150,000 in the enterprise. The encampment comprised rather a large company of people and many animals. Of the former there are between forty and fifty and among the latter there are some of the finest Arabian steeds that have ever been seen in this country. The entertainment given in the encampment is very exciting. It is in the Oriental idea what Buffalo Bill's Wild West show is to our own citizens and is popularly known as the "wild east show." The band arrived in Chicago early and opened at Washington Park. Their ill luck began even then. Fire destroyed a considerable amount of their properties and a number of their magnificent horses. After they opened on the Midway their location proved faulty and the enterprise has been from beginning to end a losing game. These Bedouins are an interesting people and their camels for riding are much finer animals than any seen in Cairo Street. They are a savage people and are constantly engaged in attempts to carve each other. The scimeter must be kept from rusting by constant use. Whether such strifes were in dead earnest or a mere ruse to keep up an animated show was one of those problems that gave occasion for much gossip among the denizens of Midway.



A SYRIAN HORSEMAN.—This cavalier from eastern Syria is probably a Bedouin, for these restless sons of Araby are at home in all the deserts that fringe their native peninsula. Anyhow it is certain that he rides an Arabian steed, for the blood of this equine jewel is in the most valued breeds all over the provinces of Turkey. It is in the Nejed district, on the west shore of Arabia, that the native horse may be seen in all his perfection. The "Kochlani" are the horses whose genealogy has been carefully preserved even since the days of Solomon; the "Kadeshi" are those whose pedigree is unknown. The former are reared with the Arab's children, sharing their master's tent, are fed with bread, milk and dates, and petted and treasured as honored guests. Barley and pounded straw is the animal's chief food. He becomes both the friend and companion-in-arms of his master and shares with him the honor of the legend and ballad. In their meetings outside the tent the elders of a tribe always have some wonderful stories to tell of the bravery and faithfulness of their blooded steeds. This Syrian exploited a few such tales on the Midway but it is probable they were invented for commercial purposes, for of all the keen money-grabbers who exhibited at the World's Fair the children of the desert were among the shrewdest and most successful. What is called Yankee push is almost downright modesty compared with the greed of a silky Oriental.



SOLOMAN JOSEPH AND TA-RA-RA BOOM DE-AYE.—It is significant of the drollery that abounds on the Midway Plaisance, and to which many nations have lent their share, that the fantastic names here given should have been bestowed on guests who come from venerable Nazareth. The truth is, however, this Syrian boy and his donkey do a comedy part in the "Wild East" show and it would be hard to tell which provokes the greater merriment, the lad by his frolicsome antics or the brute by its stoical indifference to them. In the mountainous regions of Palestine this creature is prized by the natives as it has been for thousands of years. It is satisfied with such coarse and scanty fare, and is so sure-footed and meek under the rudest treatment, as to commend itself to the denizens of a country that is now almost a desert. A mighty change indeed has come over that land of Judea since the wonderful happenings that endear it to the Christian. Nazareth itself has been a place of pilgrimage from the second century. It has passed through many vicissitudes from the time of the Crusaders down, but we love best to think of it as the little country town of peasants and handicraftsmen, nestling in olive groves and green meadows, separated and yet not distant from the busier life of the important cities of Galilee and surrounded on all sides by the pleasantest landscapes of Canaan.



THE BABY ARAB, "COLUMBUS CHICAGO."—Selim, a Bedouin Arab, and one of the tribe of Hassan, was presented with a son and heir in the encampment on the Midway Plaisance. The picture above does not represent Selim as looking pleased. But that is nothing. These people do not express their pleasure by wreathed smiles. "Columbus Chicago" does not appear to have the wide-awake characteristics of his geographical namesake. He is asleep. Chicago never is. The mother's name is Bander. She is not very attractive as to features but for all that she possessed sufficient influence over Selim to induce him to forswear his Christian faith and become a Mohammedan for her sweet sake. As Arabs go this is undoubtedly a happy family. Selim has his hookah stem in his mouth and his scimitar in one hand, and though he is scowling fiercely it is no doubt his habitual expression. He would probably look much worse should he attempt to smile. There is constant rivalry between the tribe of Hassan, who are camel riders, and the tribe of Hagi who are horse riders. Perhaps Selim is meditating vengeance upon one of the Hagi. These rivalries occasioned during the summer some noisy conflicts between the children of the desert, mainly among themselves, though at intervals some outsiders got tangled in the melee and the services of the Columbian Guard had to be called in to restore "dove-eyed" peace.



MUSICIAN FROM ARCTIC REGIONS.—How odd it seems to find a musician among the visitors who have come to us from the frozen north. This one is named Peter Pollisher, an Esquimaux whose home is in northern Labrador, a region which the geographers tell us is among the most uninviting as an abode for civilized man. Stretching out into the North Atlantic, beyond the farthest British dominions, the coast of this forbidding country is the edge of a vast solitude of rocky hills, split and blasted by frosts and beaten by the waves. The interior is even more bleak and barren and has only been explored over a limited area. Along the southern shores are some scattered settlements of fishermen, chiefly French or Acadians who have migrated from Canada. On the northern shores dwell the Esquimaux of this region, said to number about 1400 souls, all battling for subsistence against the rudest conditions it is possible to conceive. By the labors of the Moravian brethren, commenced in 1770, nearly the whole of them have been brought under Christian training. It was a happy idea of the missionaries to inspire among them a love of music, as nothing better can be imagined to brighten the gloom of their long winter night, a period during which fishing and bear-hunting are mostly suspended and the poor Esquimaux have to crouch in their huts to escape the deadly blizzard. Peter Pollisher may never be such a player as Paganini, but even poor music is a blessing in an Arctic home.



TWO DUDES FROM SAMOA.—The term "dude" in this country is applied to a rather picayune style of manhood. The pet of Samoan society is a different character, being usually a Hercules in brawn and stature and of a color much resembling a cup of good coffee with plenty of rich cream in it. The two stalwarts from Apia, shown in the above picture, form part of the South Sea islands show in the Midway Plaisance. The metallic lustre of their bodies is undimmed by the profuse tattooing which is usual among the warriors of their race. That the Samoans are akin to the fierce New Zealanders there is every reason to believe, but four years ago they were characterized in Congress as an innocent, harmless, tractable and good-natured people. Physically they are more graceful than the other islanders, and are particularly favored with dark beaming eyes. The men are erect and proud in their bearing and have straight and well-rounded limbs. The women are generally slight in figure, symmetrical, and easy and graceful in their movements. The nose is usually straight and the mouth large, with full lips. The hair of the men is done up in large knots, pitched at different angles; that of the women is cut short or else grows in a bushy mat, being quite curly and elastic. At least one of the Samoan belles who were members of this party was pronounced to be a creature of almost ideal charm.



THREE ISLAND BEAUTIES.—One hardly expects to find any great beauty of feature among the women of the islands in the Indian Archipelago. There are, however, many exceptions to the rule, and frequently there are met among the females, characters and dispositions which makes the matter of personal beauty one of secondary importance. In the above picture on the left is a Singhalese woman mentioned in another place in these descriptions. Her name is Ghoms Mariame. She is a Buddhist, a religion which largely prevails in the island of Ceylon, and which unfortunately the natives have done much to corrupt, notwithstanding the fact that upon the summit of Adam's Peak, a mountain right in Ceylon, is the supposed imprint of Buddha's foot, while his tooth is kept sacred from touch in an elegant shrine. This lady is undoubtedly a very attractive creature for it is said that taking advantage of the privileges of her country she has taken to herself a number of husbands. This is one custom in which the Buddhists of Ceylon have departed from the pure teachings of the founder of Buddhism. The two beauties at the right are familiar to most of the visitors to the South Sea Island settlement on the Midway Plaisance. The one standing is Lola, a gentle creature and a full Samoan. She is one of the great attracting features of the exhibit. Lola's companion is Feteioa, also a pure type of the South Seas, somewhat less graceful though shy than her mate.



TWO STALWART MEN OF SYRIA.—The increase of commerce and the growing rapacity of the Orientals as a class have in no small measure contributed to deteriorate their physical condition. Ages ago it was but a minority who were so strongly imbued with the money-getting propensity as to forego the active life and the training involved in the preparation for the public fetes and games which were the average amusements of these people. To-day, and especially in the region of Palestine and Syria, commerce is the one occupation which seems to hold out any inducements for exertion. There are, however, many now engaged in trade who show evidences of belonging to a stalwart race. In the above picture on the left is a native of Beyrout. His name is Naseeb Skoukeur. He is the son of an extensive olive-grower. An immense plantation is conducted in which the son has an interest. The concern manufactures olive oil on a large scale, and also exports the fruit to the countries where the peculiar taste for it has been cultivated. On the right is a young man from Baalbec. He is Mohammid Delbany and has given up his time and energy principally to marrying women rather than to trade. He is only 27 years of age but is nevertheless the husband of nine wives. Both men are excellent types in feature and physique of the sturdy Syrians of ancient days, and not unworthy to occupy the land which is termed the "cradle of the race."



BUDDHIST PRIEST AND SYRIAN YOUTH.—The white-robed figure in this picture is Rev. H. Dharmapala of Calcutta, who advocated the doctrines of Buddha at the World's Fair Parliament of Religions. He is a gifted scholar and orator, and is Secretary of the Buddhist Society of India, as well as editor of its chief periodical. Although Buddhism has been almost confined to Ceylon, the "Divine Island" which tradition assigns as the scene of many of Buddha's priestly labors, yet it has so far invaded the mainland as to prove a strong influence against Brahmanism, besides further spreading itself over the vast empires to the east. Buddhism abolished caste as a religious institution and carried its own doctrines to all the people. It demanded purity of life and rejected sacrifices of every kind. Its final object is Nirvana, or the deliverance of the soul from all pain and the body from all passions by a rigid observance of right conduct, wise speech and lofty, correct thinking. The youth on the other side is a Druse from Damascus, the venerable capital of Syria, where his father enjoys considerable renown as an oculist. Though but sixteen years of age he is an expert horseman and in his native city holds the position of book-keeper at police headquarters. The Druses are a somewhat remarkable sect, chiefly dwelling in the mountains of Lebanon, their creed combining the doctrines of the Pentateuch, the Koran, and a garbled conception of Christianity.



FEMALE TYPES FROM THE EAST.—Like all or at least most all the institutions of the East the harem claims its authority for existence from the Koran. Mohammed declared and the Koran specifies that a true believer might have four wives. For the man, divorce is an easy matter. He need only say "thou art divorced" and it is done. In this as in almost everything else the women in the eastern countries have no rights whatever. There has for years however been a gradual tide setting against polygamy. Centuries of education have trained the Oriental woman to the idea that she is a creature merely to be amused, waited upon, bathed, perfumed and kept from the gaze of the world for her husband's sake alone. She is often placed in the upper rooms of a building and kept almost as a prisoner, except that all the appointments of the enclosure are rich in fountains, baths, couches and silk draperies. Everything that can please the senses is provided and after all it is merely in the interest of her luxurious lord and master. Above are presented two fairly good types of eastern women. It must have been a matter of intense wonder to them on coming to this country to find their sex so thoroughly free and independent. On the Midway there were some women seen veiled as is their usual custom, but in the majority of cases this practice was discontinued before they had been long at the Fair.



VISITORS FROM THE HOLY LAND.—The inhabitants of Palestine or the Holy Land are made up of many races and are very mixed as to origin. In religion they are divided into Mohammedians, Christians and Jews. The former are the most numerous and are composed of Turks, Arabs, Greeks and Syrians. Though the latter elements include the greater numbers, the Turk manages to keep all the plums to himself. The people of Palestine are as a general class the best looking of any of the Orientals. They are graceful and courteous in manner but are fanatical, ignorant and indolent. The woman in the picture above is a Nazarene. Her name is Nezaha and she is from the identical village in which the Savior lived up to the time of beginning his public mission. She is the wife of an Arab gentleman, both being of the Druses religious sect. A picture of the husband may be seen at the left. He is by birth an Arab whose latest home was in a village at the foot of Mount Lebanon. His father was a prominent figure in the municipal government, and his brother is now a man of equal importance and activity in the Syrian province. The Druses maintain considerable secrecy as to their peculiar tenets but it is known that they believe in one God. Their places of worship are plain buildings, located in the most secluded spots among the hills. In 1840 these people became engaged in a fierce conflict with the Maronites and the most terrible massacres on both sides resulted.



TURKS OF THE SYRIAN PROVINCE.—The unspeakable Turk is a very promiscuous personage. He has spread himself over the east of Europe and is the controlling spirit in much of Africa and Asia. The Turks at the Fair show by their general bearing how domineering is their character and that they consider the Ottoman Empire as the only one worth belonging to. Above are presented two types of these people from the Syrian province. The one at the left, with the boy on his knee, is a much pleasanter looking fellow than the average. He is known as Nicolo Depps and is a man of business from Beyrout, where with his father he is largely engaged in the manufacture of upholstered furniture. For all he wears the fierce-looking scimeter and accoutres his boy in like manner he is a quiet and practical citizen and is said to be a most excellent business man. The gentleman on the right is one high in authority in Beyrout. As in most of the provinces subordinate to Turkey the Turks have the means and hold all the good and paying offices, although they may be outnumbered by the natives of the country. Their rule is often severe and the time is patiently waited for when they shall be driven back to the deserts from whence they came. In fact this is the essence of the "eastern question" which has kept Europe with drawn swords for many years past and has been the cause of innumerable sanguinary wars.



HINDOO JUGGLERS AND BEDOUIN WARRIORS.—The foreign folks at the Fair, at least so far as the Midway shows are concerned, came to this country to make money. Naturally with this object in view the management of the various attractions selected the best material to be had in the different lines of amusement they intended to offer the public. It has ever been from the far east that the most renowned jugglers of the world have come, and it may be claimed that though other sections have furnished men of wonderful skill in that art the true masters of it have all come from Hindostan. The Hindoo jugglers on the Midway Plaisance are assuredly leaders of their craft and the memory of their wonderful feats will long live in the minds of those who saw them. The most difficult performances were given with a matter-of-fact air which added greatly to the attraction, and even the smiling glance which the performer cast upon his audience only intensified the wonder and made the often uttered expression "vera clevah" seem entirely consistent. Two of these wonderful magicians are seen on the left. On the right is a pair of Bedouin warriors. They are Kennan Joseph and Kalihl Nasair, the dudes of the Bedouin encampment. They apparently have an idea themselves that they are the Beau Brummels of the Midway and lose no opportunity to exhibit themselves on the promenade.



CHIEFS OF THE ORIENT AND OCCIDENT.—There is a vast difference between the habits and customs of an Oriental chief or grandee and the chief of an American Indian tribe. In the above picture real characters of both classes are seen. The bold-faced arrogant looking Turk standing erect in the usual attitude of defiance contrasts strongly with the apparent tameness and squatty figures of poor Lo. The first is Kalihl Nasair an Arab from Deir-el-Kammer in Syria. He is a grandee in his native village and conducts affairs with a high hand. This man has a peculiarly fascinating face, the average scowl of his race being absent. He is well aware of his good looks and is never so pleased as when he can promenade the Midway, knowing he is the admired of all admirers. The two Indians are of the Sioux tribe. The taller one is called "Medicine Horse" and his companion "Plenty Horse." They are both chiefs of the minor order and though they fail to show it in their appearance, they have become more civilized than many of their race. Medicine Horse, different from the average Indian, displays an apparent eagerness to talk. He is very interesting to listen to, and the information he gives regarding his people and the prospects of their civilization becoming more general, is of much interest and value. The foreign elements at the Fair undoubtedly attract the greater part of the visitors' attention and it is a somewhat lamentable fact that the aborigines of this country are almost neglected.



ASIATIC AND AFRICAN TYPES.—It is a matter of no little difficulty at present to define exactly what constitutes an Asiatic type. The various countries of Asia have been so over run by nomadic tribes and stragglers from every other country, who have become thoroughly intermingled with the natives, that there is hardly a definite trace of the originals remaining. The above group on the left is formed of Afghans. These people are the Arabs of the Iranian stock. They are bold and straightforward and are in a state of constant warfare among kindred tribes or with the Persians. To the outside world the Afghans are only known as a collection of rude tribes. They are divided into clans and as a people number about 2,000,000. There is a vast difference in the tribes but the prevailing disposition of all is for a military life while all soldiers are robbers by instinct. In religion the Afghans are Mohammedans, but unlike some others of that faith they never persecute the adherents of other religions. Christians are allowed perfect freedom in their domain and in fact many of these people have adopted the Christian belief. The man and woman in white in the above picture are Christians. The other two are Mohammedans. On the right is a Soudanese man and boy. They are genuine Ethiopians and are as lazy and peaceable as when the Arabs over-ran their country. Mohammedanism has been naturalized among these people, but they still retain many pagan beliefs as a general rule.



TARTAR BEAU AND POLYNESIAN BELLE.—The gentleman represented above is certainly entitled to the appellation of "Beau." In the first place he is a handsome fellow, at least as handsome as people with such scowling physiognomies can well be. His name is Ahmed and he was the hero of the "young Lochinvar" incident on the Midway, which nearly brought his neck and that of his would-be bride under the vengeful scimeter. Ahmed, who is of the tribe of Hagi, eloped with Aida, a daughter of the tribe of Hassan and the promised bride of her father's near friend. Ahmed, however, won her love with the picturesque result stated. There was immediate trouble in the camp and Ahmed and Aida would have suffered the penalty of Arab law had not the execution been hindered by our municipal powers. The young lady on the right is not Aida. She is a belle from the South Pacific ocean, and is one of the great features of attraction in the South Sea Island Exhibit. Her name is Lola. She is a pure Samoan, but her features are European in every lineament. Lola has a magnificent physique which with jet black eyes and stately bearing gives her the appearance of a queen. And yet as she softly lisps the letters which spell her pretty name, her smile and manner are as soft and gentle as it is possible to imagine. It is thus the artist has portrayed her above.





